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NOVEMBER 2013

MAXIMUM ROCKNROLL

№ 366

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TOP 10

For what it's worth, here're some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

MARIAM BASTANI

ECTOPLASM-Drone-EP
HOAX-LP / PROXY-Police Car-EP
PANDIMIA-Moderna Panoukla-12"
LAS OTRAS-Devolver el Golpe-12"+live
SUCKED DRY-LP
HOUSEWIVES-Fuck You or Fuck Yeah-EP
INSTINCT OF SURVIVAL-flexi
NERVOSAS-2x12" / MALDITO PAIS-EP
BACK TO BACK-Flesh and Bone-EP
KOSZMAR-live / DIETIME-10"

WILL BLOMOUIST

SEX DWARF-Fvll Av Aska-EP
MAN IS THE BASTARD-both splits
DIVISION FOUR-1983 Demo Cassette-12"
HOAX-LP+live
MALDITO PAIS-EP/ECTOPLASM-EP
PROXY-Police Car-EP
RAW NERVES-Futile Efforts-12"
MOB 47 / KOSZMAR / DESPERAT-live
PLEASURE LEFTISTS/NERVOUS GENDER-live
DEADFEST-fest

MITCH CARWELL

GIMMIES-Kids and Neighbors/In The Basement-45
HOUSEWIVES-Fuck You or Fuck Yeah-EP
V/A-Sörlings Svinstia-2xLP
APACHE DROPOUT/THREE MAN BAND-split EP
SEWERS-Hoisted-LP
SEX CRIME-Night Vision-EP
ATLANTIC THRILLS-45
DIVISION FOUR-1983 Demo Cassette-12"
GLITZ-live
THE FADEAWAYS-LIVE

ROBERT COLLINS

UNEQUAL REALITY/ADA-split tape
CLOWN-Human in Confusion-CD
LAS OTRAS-Devolver el Golpe-12"+live
MAJOR DAMAGE-Sheer Mayhem-EP
PRODUKT-Uzależnieni-LP
VESPERA-demo
PROXY-Police Car-EP
RAW NERVES-Futile Efforts-12"
SEX DWARF-EP / SILMINNÄKIJÄ-EP
VOIGHT KAMPFF-12" / PANDIMIA-12"

LAYLA GIBBON

DIVISION FOUR-1983 Demo Cassette-12"
LAS OTRAS-Devolver el Golpe-12"+live
PLEASURE LEFTISTS-live
FRUSTROS-demo
NADE IZ INKUBATORA-Nocu U Mom Gradu-LP
HOAX-LP
YUPPIES-LP
PERMANENT COLLECTION-No Void-EP
GROWTH-Turn/The Flood-45
PROXY-EP / TEU PAI JÁ SABE?-EP

DAN GOETZ

MOB 47-live
KOSZMAR-live
NEIGHBORHOOD BRATS-No Sun, No Tan-12"
GROWTH-45 / HOAX-LP
NIGHT BIRDS-Born to Die in Suburbia-12"
FROZEN TEENS-Oakland/Footsteps-45
LAS OTRAS-Devolver el Golpe-12"
MAJOR DAMAGE-Sheer Mayhem-EP
BACK TO BACK-Flesh and Bone-EP
TEU PAI JÁ SABE?-EP / KENT STATE-LP

GREG HARVESTER

FROZEN TEENS-Oakland/Footsteps-45
LAS OTRAS-Devolver el Golpe-12"+live
VACATION-Candy Waves-LP
VOIGHT-KAMPFF-LP
YOUTH AVOIDERS-12"
SHELLSHAG-Forever-LP
COOKED BOOKS-The Reader-LP
GUERILLA TOSS/SEDIMENT CLUB-split 12"
NERVOSAS-2x12"
THE FINAL FRONTIERS-Demo

KENNY KAOS

GOOCH PALMS-Novo's-LP
NEIGHBORHOOD BRATS-No Sun, No Tan-12"
WOW-12"
SEX CRIME-Night Vision-EP
ATLANTIC THRILLS-45
THE LOPEZ-Furriest One-EP
SURPRISE VACATION-EP
AUSMUTEANTS-EP
LAS OTRAS-Devolver el Golpe-12"
FLAG OF DEMOCRACY-23-LP

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TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

CAROLYN KEDDY

- SEX CRIME-Night Vision-EP
- NEIGHBORHOOD BRATS-No Sun, No Tan-12"
- DIVISION FOUR-1983 Demo Cassette-12"
- SEWERS-Hoisted-LP
- PERMANENT COLLECTION-No Void-EP
- AUSMUTEANTS-EP
- THE LOPEZ-Furriest One-EP
- ETHICAL DEBATING SOCIETY/SKINNY GIRL DIET-split EP
- APACHE DROPOUT/3 MAN BAND-split EP
- TEU PAI JÁ SABE?-EP / MONSTERS-CD

RAY LUJAN

- DONOTS-CD / GOOCH PALMS-12"
- THE HEADIES-12" / JABBER-EP
- MALLWALKERS-LP / NEIGHBORHOOD BRATS-12"
- NERVOSAS-2x12" / NIGHT BIRDS-12"
- POOR LILY-CD / SPRINGTIME-EP
- MORAL CRUX-live
- SUPERCHUNK-live
- COSMIC PSYCHOS-live
- THE WEIRDOS-live
- HARD SKIN / RUBBER CITY REBELS-live

KEVIN MANION

- SUCKED DRY-Dog Children-LP
- ECTOPLASM-Drone-EP
- PROXY-Police Car-EP
- VOIGHT-KAMPFF-12"
- PANDIMIA-Moderna Panoukla-LP
- LAS OTRAS-12"+live
- BACK TO BACK-Flesh and Bone-EP
- HARPER SS-Victimized-EP
- SEX DWARF-Full Av Aska-EP
- NADE IZ INKUBATORA-Nocu U Mom Gradu-LP

ARI PEREZDIEZ

- PANDIMIA-Moderna Panoukla-12"
- ECTOPLASM-Drone-EP
- DIVISION FOUR-1983 Demo Cassette-12"
- NERVOSAS-2x12"
- H.O.A.-side of split-LP
- HOAX-LP+live
- LAS OTRAS-Devolver el Golpe-12"+live
- SEX DWARF-Full Av Aska-EP
- MALDITO PAIS-Los Inocentes Mueren-EP
- GROWTH-45 / A BLACK PEOPLE-demo

LYDIA PHELPS

- PANDIMIA-Moderna Panoukla-12"
- LAS OTRAS-12"+live
- NADE IZ INKUBATORA-Nocu U Mom Gradu-LP
- YOUTH AVOIDERS-12"
- DEZERTER-Blasfemia-LP
- FEAR OF EXTINCTION/MAKABERT FYND-split EP
- MASS MILICJA-LP / DIVISION FOUR-12"
- PROCES-Iluzije Krvare-LP
- PROXY-Police Car-EP / HOAX-LP
- LANTERN-Rock'n'Roll Rorschach-12"

FRED SCHRUNK

- ETHICAL DEBATING SOCIETY/SKINNY GIRL DIET-split EP
- LAS OTRAS-Devolver el Golpe-12"
- SHELLSHAG-EP+LP
- FROZEN TEENS-Oakland/Footsteps-45
- DIVISION FOUR-1983 Demo Cassette-12"
- NERVOSAS-2x12"
- YOUTH AVOIDERS-12"
- NADE IZ INKUBATORA-Nocu U Mom Gradu-LP
- PRODUKT-Uzależnieni-LP
- MASS MILICAJA-Collective Punk-LP

MARTIN SORRONDEGUY

Out This Month, Until Next Time!!

ZINE TOP TEN

- *Mend My Dress #11*
- *Only Death is Fatal #1*
- *Sal Sí Puedes #4*
- *Node Pajomo #14*
- *Pasażer #30*
- *Zonked! #13*
- *Isolated Distort #2*
- *Facial Disobedience #8*
- *Rochester Teen Outsider #25*
- *Zine Crush #3*

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#186/November '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#188/January '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/February '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/August '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/October '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, GOre Gore Girls, the Catheters.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#234/Novomber '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235 December '02. Anti-war Special Issue. Anti-war guest columns. Anti-war Scene Reports. Articles: "Reading for Democracy," "War on iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in IRaq," "Axis of Empire." Long Island DIY Scene, Smalltown, Kylesa, Crash & Burn.

#236/January '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/March '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/April '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, Portland, Boston & Germany Scene Reports.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04. The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, Al, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/Sept. '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oil!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Eury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjertestop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?. the Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

#309/February '09. Ooga Boogas,Mind Eraser, Cocooma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December '09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battletorn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/ Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans and Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Reports.
Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report w/Weird TV, White Boss, Milk Music, Hpp, Hysterics, Son Skull, Rvivr, Hail Seizures, Broken Water, Gun Outfit.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report.

#335/April '11. Siege, Crazy Spirit, 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/ Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.: '80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

#339/August '11. Head Cleaners, Midnite Snaxxx, Cocskar, Small Bones, Xcentric Noise records, Grown Ups, Youth Avoiders, Tomek Lipinski/ Brygada Kryzys, Afternoon Gentlemen, Czech Punk History Part 2.

#340/September '11. Demokhratia, GG King, Ivan Brun, B-Lines, State POison, Jeremy Hush, Love Triangle, Deaf Club Oral History, Czech Punk History Part 3.

#341/October '11. Brian Walsby, Plates, Decraneo, Diet Cokeheads, Royal Headache, Ed Nasty & the Dopeds, Black Mamba Beat Tour of South Africa, Unfit Scum, Mongrel Zine.

#342/November '11. Kyushu Noisecore Summit, Brown Sugar, Vapid, No Rest, Brain Killer, Roach Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#343/December '11. Porkeria, Descarados, Peace or Annihilation, E.A.T.E.R., Poly Styrene, Severence Package, Katorga Works, Unwanted Christmas Presents, Resist Her Transistor.

#344/January '12. OBN IIIS, Social Chaos, Neo Cons, Alice Bag, Vaginors, Blookrow Butcher, Wartorn, Shitty Limits Last Show Report, Wretched, Zero Progress Tour Diary part 1, Means to an End Fest, Slick 46, Toughskins, No Gods No Matresses Zine.

#345/February '12. 2011 Year End Top Tens, Big Eyes, Terrible Feelings, Zero Progress Tour Report Part 2, the Unruled, Rapid Loss.

#346/March '12. Bärchen und die Milchbubies, Who Killed Spokey Jacket, Krömosom Tour of Japan, Globsters, Nigh Birds, Tribal War, Give Praise records, Refuse records.

#347/April '12. Ron Paul Special Issue, Carburetor Dung, Dark Times, Neon Piss, Kruel, Lapinpolthajat, Criminal Code, Slice Harvester Zine, Iron hand, Indigesti, Damnable Excite Zombies, Hawaii Scene Report.

#349/June '12. Omegas, Zyanose, Antisect, Negative Standards, No Statik, Your Pest Band, Eutanasia, Appalachian Terror Unit, Power Age, Inly Fumes and Corpses, Skizophrenia, David Ensminger, Greek Scene Report.

#350/July '12. The Photo Issue: Justine Demetrick, Ricky Adam, Jeanne Hansen, Don Pyre, Chis Boarts Larsen, Maria de Piedade Morais.

#351/August '12. 30th Anniversary Issue: MRR's Worst & Best, the Tim Yo Covers & Greentaping, Napalm Raid, God Equals Genocide, Stressors, American Sun, Ferocious X, Stripmines, Skitsystem, Juan y Diëgo, Banran.

#352/September '12. Stagnation, Luta Armada, Vaarallinen, Frozen Teens, Brain Slug, Noisecore Roundtable #2, Kohosh, Kvoteringen, Gritos de Resistencia, Alabaster Choad, Dipers, Murder in the Front Row, Support NYC.

#353/October '12. Brain Tumors, Effluxus, Anti Cimex, the Cravats, Unlearn, Warsong, Sick/Tired, To Live A Lie records, Stories from the Peruvian Underground Part 1, Bad Daddies, Imminent Destruction records with Lastly, Desperdicio, Against the Grain, Disturd.

#354/November '12. Replica, Ancient Filth, Synthetic ID, Maximo Volumen, O Inimigo, the Splits, Ohmwar, Beatrap, Victims Tour Diary Part 2, Girth records.

#357/February '13. Forward, Hounds of Hate, Contorture, Kicker, Nothing, Lunatic Fringe, Detonate records, Beatnik Termites, Detroit scene report.

#358/March '13. 2012 Year End Top Tens, Brontez Purnell, Potty Mouth, Nitad, Schizophazia, East Anglia scene report.

#359/April '13. Sickoids, Hassler. Divorce. Cancer Spreading. la Flingue. the Line. White Murder, the Paper Bags versus the Meat Sluts. Greenville, SC scene report.

#360/May '13. Stress, Proxy, the Kids, Kalte Lust, HIRS, Autonomy, Nuclëar Fröst, Dead Air Studio, Blood Orange Infoshop, Death Traitors, Elks Lodge Massacre Revisited.

#361/June '13. Organize and Arise, Fear of Extinction, The Rats Tour Diary, Kathleen Hanna, The Shorts, Hard Feelings, No Power, Melusaaste, We Got Power Zine Part I.

#362/July '13. Jeff Paul, Trust Zine, Shaved Women, Hondartzako Hondakinak, Kurraka, Born Wrong, Homicide, United Arab Emirates & Toronto, Canada scene reports, We Got Power Zine Part II.

#363/August '13. Las Otras, Toinen Vaihtoehto zine, Sudor, Terveet Kädet, Black & White, Stillsuit, Taquila Mockingbird, Arturo Vega, Ruined Families, Baitline!!! zine, R.O.T.T.E.R., No Mistake, Siren Songs, Yorba Linda, CA scene report.

#364/September '13. Last Chaos, Snob Value, NE! Records, RAD, Asile, Whatever Brains, The New Flesh, Trashies, Forgotten Generation, Nightfall/ Population Zero, Texas Filth Scene Report.

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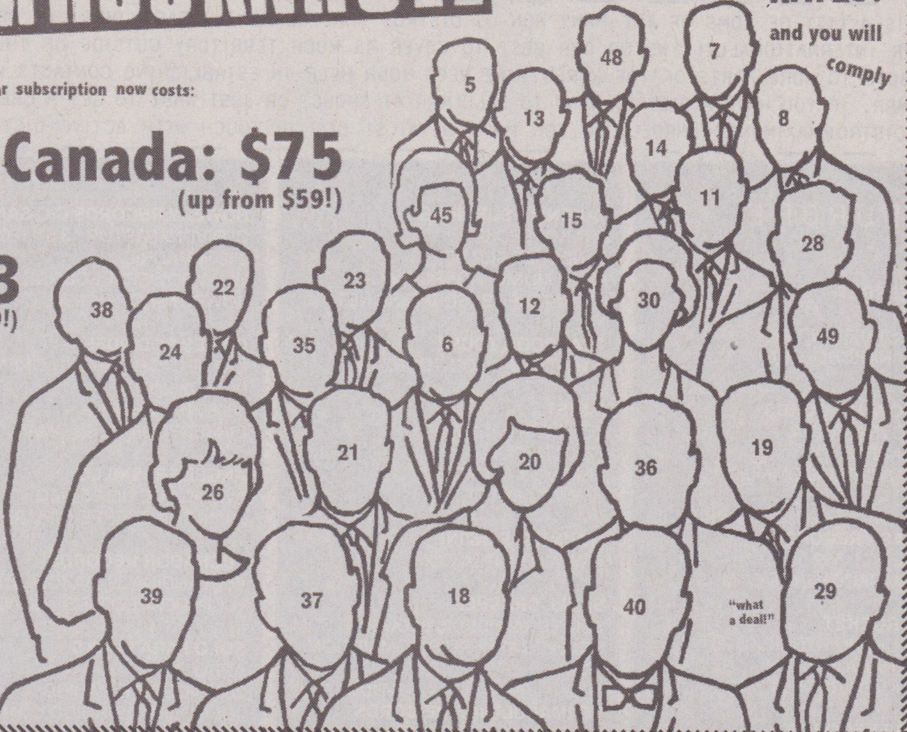
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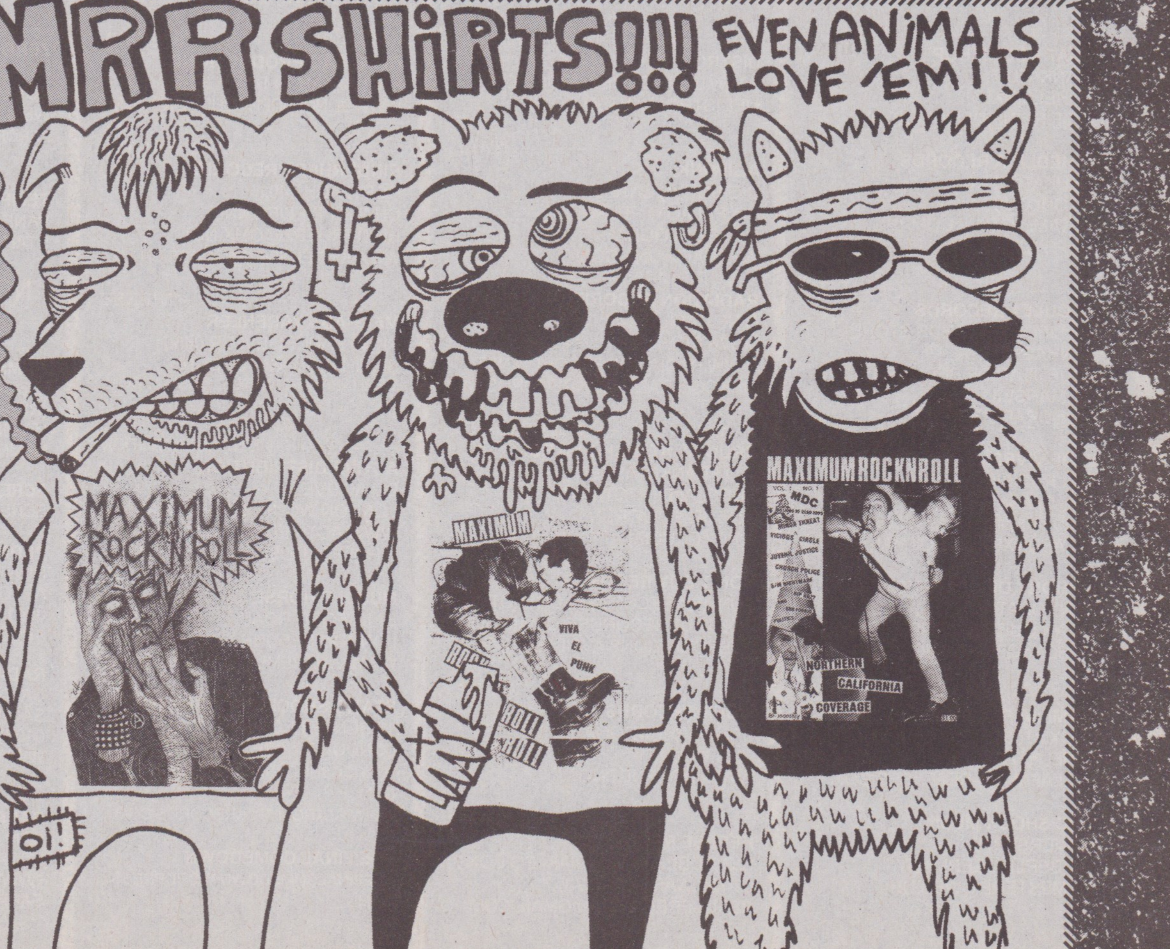
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LETTERS

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Dear MRR *readers—*

My friend Alex and I have started an ambitious project to write what we hope will be a book about the history of punk in Russia, from the Soviet era to the present day. Presently, we're in the research phase, hunting down sources and finding interview subjects. We are also in the process of applying for funding so that we can do more in-depth research in Russia next August (2014). If you currently are, or at one time were part of the Russian punk scene, or if you know anyone with past or present affiliations with Russian punk, we'd love to talk to you. I'm a writer and pseudo-journalist in the Bay Area, and Alex is a Russian historian in Bloomington, Indiana. This is our way of staying connected while contributing a valuable piece of punk history and giving back to the music scene that gave so much to us. Any help, guidance, or potential sources and leads would be much appreciated. You can email us at altomac3@gmail.com. Thanks!

—Tommy Dean and Alex Herbert

Dear MRR—

It's a shame that Osa Atoe's interview with Taquila Mockingbird in the August 2013 issue only revealed one of Taquila's two faces. In the interview, Taquila paints the late Brendan Mullen (not "Muller," as Atoe incorrectly calls him) as a racist who "decided that black people had no place in punk" and a ruthless capitalist who "was only interested in exploiting punk for profit." It's rather perplexing, then, that in her gushing 2009 memorial tribute to Brendan published by the LAist (and easily accessible at http://laist.com/2009/10/13/brendan_muller_founder_of_the_masqu.php), Taquila discusses going to lunch with Brendan shortly before his passing, dotes on his fashion sense ("I loved to see him in his tuxedo in the Punk days. It was an outsider-insider rejection of conformity amongst the noncomformist [sic]") and adds: "I saw Brendan through a number of his incarnations, DJ, Musician, Writer, Historian, Rocker, Visionary."

She even went as far as to quote former *LA Times* pop critic Robert Hilburn's thoughts on Brendan: "He played an absolutely essential role in making the LA punk-rock scene one of the great musical scenes ever in America." These loving words clearly contradict Mockingbird's stance in *MRR* that Mullen "wanted to make punk an exclusive club." Besides, if Brendan was so dead set against blacks in the scene, why would Taquila, a proud black woman, boast about dining with him?

Comparing Taquila's saccharine LAist tribute to the viciousness she spews in *MRR*, one has to seriously question which version of Taquila Mockingbird is the real thing. Perhaps her glowing praise of Mullen in 2009 was based on the fact that, once it was published by LAist, her tribute, and her name, would be immediately linked to Mullen when other media types or curious parties did online searches on him in the days following his death? Perhaps she took a drastically different, and strategically ingratiating, approach with *MRR*, knowing the publication's strong stance against racism? While Taquila's true intentions remain a mystery, I can absolutely say that the Brendan Mullen she described in the *MRR* interview was not the Brendan Mullen I knew.

Taquila Mockingbird may be a person of color, but she certainly doesn't appear to be a woman of integrity.

Sincerely,

—Joel Gausten

Hi Joel,

Thanks for writing. I made Tequila aware of your letter and offered to send it to her, but she said she'd rather skip it. That was my first time meeting Taquila so I can't vouch for her personally at all. There were plenty of allegations that came out of her mouth, particularly regarding the aftermath of New Wave Theater, that I chose not to include in the interview because the statements were very controversial and I felt that I should have them verified before publishing them. At any rate, I see the point you are making in showing the discrepancy between her statement in the LAist and what she says about Mullen in her recent interview, but I'd like to offer a different interpretation of this apparent contradiction.

In my mind, Taquila's statements don't necessarily negate each other, but present her as a complicated figure telling her version(s) of a complicated story. When we were talking, she seemed to believe that MRR *actually* wouldn't *be interested in her version of the story, as she believed the* MRR *staff would be on Mullen's side. She probably hasn't read* MRR *in years, doesn't understand that the entire climate of the magazine has changed over the years, and was in no way trying to pander to our readers. Rather, I think it was very possible that Taquila Mockingbird spoke candidly about racism in punk for once because she was finally being interviewed by another black punk. Isn't it possible that she told white media what they wanted to hear but felt like she could be brutally honest with me? Also, Joel, when people die it is customary to say nice things about them. None of this makes Taquila Mockingbird two faced. I don't believe in a singular truth, so I leave it up to the readers to glean from the interview and your letter whatever they may. I think that Taquila's omission from* We Got the Neutron Bomb *serves as proof of some underlying animosity or competition between the two, but that's just my opinion. In the end, I see Taquila as a very unique and potentially controversial figure in punk and remain interested in her perspective.*

Sincerely,

—Osa

P.S. Thanks for the correction on Brendan's last name.

LETTERS

Dear MRR—

Maybe there are people who "don't go to shows" because awkwardly standing alone in between sets is an anxiety-inducing living hell for them. The next time you condescend someone for "not being a part of the scene" or whatever, try to consider that or something. I haven't been to many shows since my band broke up. That was the only thing that ever gave me enough confidence to sit in the corner alone with a beer afterwards because at least I was in front of a stack of tapes. Maybe it was the only thing that made anyone want to small talk that girl they previously assumed didn't have much taste in music, but it never went much beyond that. Most days, you want to avoid social situations where you are not comfortable like the plague. We can listen to a bunch of mad white dudes in bands sing about being a social outcast and we eat that shit up, and like "can totally relate," but in real life liking punk or hardcore comes with an obligation to be "a part of it," when honestly just the idea of going to a show fills you with panic, especially when you've been condescended to by nerds in this precious scene your whole life for "not really liking so and so band" based on the fact that you have a vagina.

Because that's how it tends to be in punk, still, even in the best scenes, even in 2013. Unlike female punks, no male punk ever felt like he had to prove anything. You can be a skinny man wearing a t-shirt and jeans and your reason for being at a show will not be questioned, but if you are female presenting you stick out like a sore thumb for some reason. I'm a 23-year-old who dropped out and didn't go to college. I need whatever steady work I can get more than I need neck tattoos. I want to avoid attention and I try to as much as possible. It's partially from growing up, and partially from severe anxiety. Growing up is shitty because you can't live off of working ten-hours a week for t-shirt money anymore. I figure in punk, people would understand that. Being uneducated or poor, it's hard to find a basic eight-hour a day Monday to Friday job that punk almost requires you to have. In layman's terms, don't be a dick just because someone isn't going to your shows. Life doesn't necessarily enable a lot of people to become heavily involved at this point in their lives, but they'll buy a record from home later and still receive snobby comments like, "never goes to shows, sits at home ordering records." Maybe I can't really love punk unconditionally anymore or any of that other fantasy stuff because even the best parts of it and people in it are flawed or don't get it. Punk came from social alienation, but runs on a pretty heavy social structure most of the time, which is awesome if you interact positively with it, but counterproductive if you act condescending to people who are not able to be visibly involved in its structure. It's not always out of apathy. So the idea of going to the Strangler show tonight was appealing until I realized that I would have way less to worry about by just putting on their record while I shower and then going to bed. That's how this shit works, you worry even if you have nothing to worry about, but sometimes you do.

—Nicole L.

Dear Nicole,

Thank you so much for writing us, sometimes it is really hard for punx in positions of privilege to realize that other punx struggle with levels of involvement due to class, race, gender, and mental health issues. They think that as long as they are "nice" they are doing their part, and fail to see the deeper issues. Your words are powerful and convey that even in this day and age the punk scene still has a big problem with being inclusive.

On that note I hope you find inspriation in the punx who give a fuck and work real hard, not for the social currency and visibility but for changing our scene for the better. They are out there trying to dismantle all the fucked up baggage we carry over from our time spent in the "normal world." A lot of them grace our pages from time to time.

Stay strong and remember, fuck the haters forever because self-care is hella punk! XO

—Ari

MRR—

Hi, my name's Jim, I'm a writer from Marietta, Georgia. I was in *MRR* a few times over a ten or fifteen year period; the last time I spoke to Tim he denied reading Guy Debord but otherwise we got along. I think getting rid of my old friend Mykel Board was a bad idea. And there aren't many bad ideas; there are only bad implementations. There are only bad actions. *MRR* as a forum should be exactly that, a vehicle for discussion; a vehicle to offer a counter-narrative to the dominant paradigm. A place where people can dare to dream and hope to experience vicariously things too dangerous for themselves to undertake under *their* circumstances.

Without Mykel how do you accomplish this? He was *the name* most people associated with *MRR* and certainly many a reader's first destination. What are you going to replace Mykel with? What do you hope to achieve by eliminating Mykel's column? A writer like Mykel Board thrives in an atmosphere with a committed readership—he challenges you by his inquisitive nomadic lifestyle—captured by picturesque vignettes straight from the heart, Mykel Board can see and his prose can show…it's been said that *MRR* died with Tim and if Mykel Board isn't in it then it's really dead now…stick a fork in it. Let Black Flag sue each other to death! Good luck. I am not mad but I am interested in freedom.

"Freedom" is a grand word, but under the banner of free trade the most predatory wars were conducted; under the banner of free labour, the toilers were robbed. The modern use of the term 'freedom of criticism' contains the same inherent falsehood. Those who are really convinced that they have advanced science would demand, not freedom for the new views to continue side by side with the old, but the substitution of the new views for the old. The cry 'Long live freedom of criticism,' that is heard today, too strongly calls to mind the fable of the empty barrel. (Lenin: *What is to be Done?*, Section 1, page 10.

—Jim Hayes (Marietta, GA. Sun in Virgo, moon in Pisces, 2013)

Dear Jim,

Thank you for your letter. What most people fail to realize is that Mykel was not fired for his words or opinions, but for his refusal to defend them, as per our policy, in the letters section. It's funny you should say that MRR *is dead, because the 250+ volunteers and shitworkers who contribute and help out with the magazine, every single month, without fail, since Tim's death, would prove quite the contrary. And I'm sure the countless people who have worked on the magazine since then would bed to differ. Then again, maybe you haven't read* MRR *since Tim's death, which wouldn't be surprising. In closing, we are also interested in freedom of expressions and encourage discussion and debate through these very pages. That said, all our readers are free to submit their contributions, so long as they are willing to defending them. Simple really...*

—Coords

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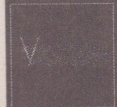

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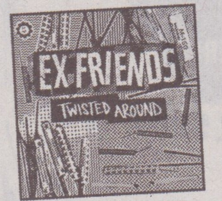

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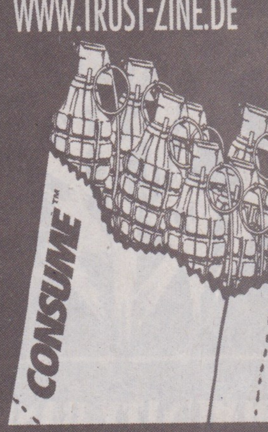

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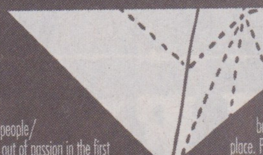

We like to meet people/bands/art/sport/etc. that do what they do out of passion in the first place. People who believe in a underground culture and are aware that most of the stuff that is sold nowadays under that flag is total crap only made to make money. And, if you feel you can write and relate, get in touch. To put it with Fugazi's words:

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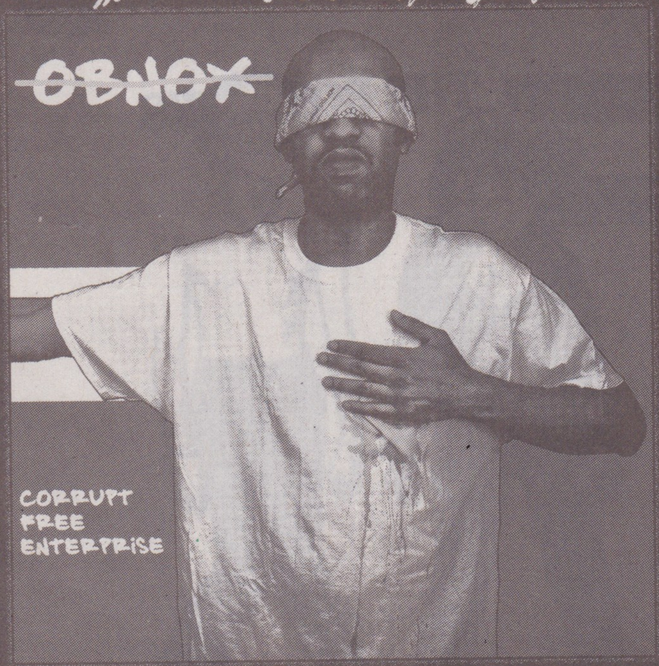

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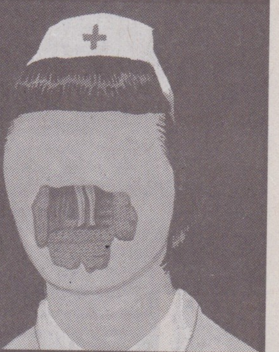

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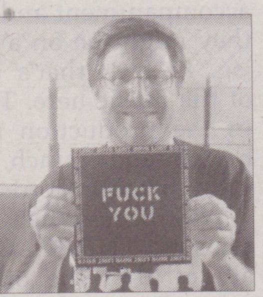


THINGS DON'T LOOK A WHOLE LOT BETTER FOR THE WORKING CLASSES

The words above come from a slightly altered lyrical line from "I Found That Essence Rare," by GANG OF FOUR, off their *Entertainment!* album. Not too long ago, I saw a used copy of the album in someone's distro box and I chided him for selling it. "It *suuuucks*," he said. Ah, I weep for the young; but he does work in the financial industry so maybe he didn't really care for their socialist lyrical bent. Although I also worked in the financial industry for a few years myself (banking), and my politics got increasingly left wing during that time. Maybe he just has shitty musical taste. Who knows? I had the same reaction as when I saw a girl I knew back in the early '90s selling her copy of HÜSKER DÜ's *Zen Arcade*. I still liked her but my opinion of her diminished ever so slightly.

I thought of that song because it's just past Labor Day as I write this and I've been reading some stories of late about how badly employers are treating some of their workers. I know that's nothing new but there were a few stories that caught my attention right around the time where we're supposed to be honoring workers.

Let's start with Liberty Mutual, for instance. They're a giant in the insurance industry but, in addition to allegations of fucking over policyholders on payments, they've long had a reputation for treating their workers like shit. One of my old friends worked for them in the '80s and I remember how much she hated it. Back in 1983, 9to5, an organization for working women, named them as the worst company to work for in Boston. An archival article in the *Boston Globe* said that the clerical workers at Liberty Mutual complained that *"salaries do not keep up with the cost of living, workers are forbidden or discouraged from discussing their salaries with co- workers, (and** *there is no child care and no job sharing or flex-time)."*

Apparently, that reputation is still justified. A recent article in the *Globe* just reported that Liberty Mutual opened its new $300 million office tower in the Boston's Back Bay neighborhood, *"built in part with tax breaks and credits worth more than $46 million."* Despite Liberty Mutual's huge profitability—their profits more than doubled in 2012—they've decided to cut back on pension benefits and contributions to their employees' retirement funds. In the meantime, according to the *Globe,* their former CEO Ted Kelly pulled down $200 million over his last four years with the company and the new CEO, David Long, made $8.9 million last year and his office suite was just renovated to the tune of $4.5 million. They're also *"dramatically cutting its contributions to the medical and dental insurance. It also will no longer offer life insurance for retirees over age 70."* Wonderful.

One of my oldest friends has really struggled to make ends meet. He works five days a week as a cook for a food service on a military base—or should I say he now works five days some of the time. That's because the Congressional sequester has meant cut-backs at the base and now he only works four days a week every other week, although he's hoping it won't be for that long. He also has a part time job in the kitchen at a bowling alley. He works seven days a week. His dad passed away a few months ago and he was seriously considering going into work at the bowling alley right after his dad's wake, but he thankfully decided not to do that. At the funeral the next day, he said that was the first time he'd had two days off in a row since last Christmas. Despite all that, I've never heard a word of complaining from him. You'd think that, in this country, someone who works that hard would be able to do more than just get by paycheck to paycheck.

Speaking of food service workers, I'm sure some of you heard about the one-day strike by fast food restaurant employees, to bring attention to their low wages and urging an increase of the minimum wage to $15 an hour. In an ideal world, that would be a great idea, even if it was increased gradually over a number of years. You always hear assholes saying that minimum wage jobs aren't for adults so they should keep it at the current level. Some go so far as to say it should be lowered or eliminated altogether. Usually, there are people who have never had to worry about where their next meal is coming from. And then there's the case of fast food restaurants in the Ronald Reagan federal building in DC. As an aside, the great columnist Jim Hightower pointed out the irony of this anti-government deity having a federal building named after him and the biggest and costliest one to boot.

Anyway, a *Huffington Post* article reported that the workers filed a complaint with the Labor Department, alleging a slew of labor violations against their employers *"including not being paid the minimum wage and working as many as 80 hours a week without overtime pay."* Even though it's a federal building, the food concessions are run by a private company. I suppose it's fitting that the workers getting screwed would work in a building named after a president who fired 37,000 air traffic controllers when they went on strike.

But wait... there's more! (and I could go on all day with this, I suppose). The Forever 21 clothing chain, which I'd never heard of before, had a memo leaked where they said that some full-time workers were going to be "reclassified" to part time and making sure they didn't work more than 29.5 hours per week so the company could avoid paying benefits, namely health benefits. One of the stipulations of "Obamacare" is that employers are required to provide health insurance for any employee who works 30 hours or more per week. By the way, Forever 21 markets itself as a "Christian" company. WWJD? Cut people's benefits?

No working person should have to worry about paying for food, paying for housing, paying for health care. In fact, I think that applies to *all* Americans but especially workers. Health care, in particular, should be a *right* and we should have single-payer care like every other country in the industrialized world. As I've mentioned in many columns over the years, there's no such thing as job security, anymore, and even when you're fortunate to find a job at all, the rich just get richer and the workers get fucked over, whether it's at an insurance company like Liberty Mutual or a fast food chain. Yes, that's sloganeering and grandstanding. Deal with it.

I think I'll listen to that GANG OF FOUR album. Followed by the PROLETARIAT's "Voodoo Economics"—*"pull yourself up by your bootstraps... sounds so good in theory!"*

MUSIC OF MORE RECENT VINTAGE

I loved PLATES's album *Salvation Morning*, which came out last year (or maybe it was late 2011—no matter). It was a dense and mesmerizing effort and they've decided to release their final EP, *Four Horsemen of Beauty*, on a tape and append it with the tracks from their 7"s, a few unreleased songs and some live radio recordings. There's a haunting tunefulness in their sound but, instead of gothy shimmer, they keep the guitars loud and fuzzy. The older songs have more punk oomph on occasion ("Romanian Rich," for instance) and, while I was originally lukewarm to some of those recordings, hearing them again indicates I might have been hasty in my appraisal—they're better than I remember them being. A track like "Oh the Marching" comes screaming out of the speakers. (Drug Party, drugparty.storenvy.com)

From the land of the Broncos and Focus on the Family (i.e. Colorado) comes the second EP from NEGATIVE DEGREE. The sound of agitation with a stripped-down old-school approach. *"Every day feels like a gun to my head/every day feels like a knife to throat"* should give you an idea of their state of mind right away, just in case you missed the title "Get Fucked I & II." "Punch Out," a timeless lament about the soul-sucking workaday world, is a song I should add to the playlist for my Labor Day show. No nonsense, not a second wasted. (Deranged, www.derangedrecords.com)

Speaking of no-nonsense, that's what you get on BAD SKIN's 7". A nettled-sounding Toronto band who, unfortunately, seem to have packed it in. Raw, bile-filled hardcore punk that revels in ugliness but I get the feeling they've listened to their share of *KBD* punk, as "Scabs" has that kind of a feel. The biography that accompanies the record is hilarious. The author admits it's largely "complete and utter bullshit" but he has a colorful way with words and when he says they were the *"closest thing this city has seen to real, honest raw punk in decades,"* I'm somewhat skeptical, but they're still quite good. I'll bet these guys were a holy terror to watch. You can hear it in the four songs here. (Bad Vibrations, badvibrationsrecords.blogspot.com)

From bad skin to a *Bad Mind*. That's the title of SHAVED CHRIST's debut 7" EP. This band includes the bass-player and drummer from the late, great AMERICAN CHEESEBRUGER and have an unpredictable sound that changes tempos with precision and mixes up thrash and more damaged-sounding elements. There's something of a loopy vibe to this band—mainly in the vocal delivery, as Clancy spouts out the words in a manner that goes against the grain, bending his vowels around the riffs. Not following a straight blueprint and that works in their favor. (Bakery Outlet, bakeryoutletrecords.com)

BRAIN ATTACK's self-titled EP has been logging a fair amount of turntable time on Sonic Overload. Spirited, throbbing hardcore punk by this Austin band, with hints of melody (particularly on "Markets" and "Trainwreck"). Shouted female vocals with occasional male accompaniment and they sound like they might be on a bit of a caffeine jag. In fact, that's the general feel of the music here. There's a warmth in the production to give it some bottom-end punch, as well. (Dirt Cult, dirtcultrecords.com)

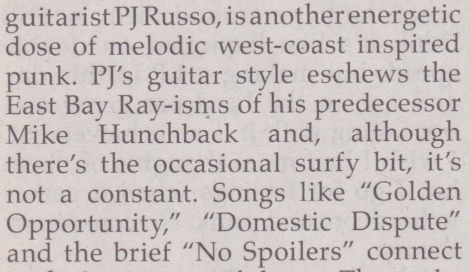
Way Back When Records had to remaster THINK AGAIN's self-titled album after the original pressings came out sounding like absolute shit and it was worth waiting for because this is a fucking corker. Blistering Japanese hardcore embracing both the old-school sound and some of the harder rocking and melodic impulses of the "Burning Spirits" bands but maintaining an appealing rawness. An overpowering effort that leaves little in its path and ends with a raucously rocking track called "With the Pride in the Heart." All three of the members contribute vocals and it creates a hearty verbal assault to go with the musical one. (Way Back When, www.waybackwhenrecords.com)

Justin Briggs sent me a couple of records released on his Warthog Speak imprint. The label got its name from lyrics by the underrated Massachusetts band HATCHET FACE, which is pretty damned cool in my book, and both of these records are assaultive in every sense of the word. On CAGED ANIMAL's self-titled EP, after a hip-hop intro (which is the longest track here!), there are seven quick volleys of rage, veering from thrash to blinding speed to stomp-worthy fodder à la MIND ERASER etc. Mean-sounding, just the way it should be. Meawnile, GAG have a bundle of releases but their *40 oz. Rule '90* is the first material I've heard from them. Plenty of feedback, reverb on the vocals (which are indecipherable) and an opening song called "Ha Ha Ha" that makes FLIPPER's song of the same title sound like power pop. Yep, this is one nasty-sounding band. Raw, chaotic buzz stomping through most of it before unleashing the speed for the finale of "Warm Milk." I could see these guys fitting well on a bill with HOAX. Unsettling and ready to burst. (2475 16th Street, San Francisco, CA 94103, www.warthogspeak.com)

When I heard Brazilian band ZERO ZERO's demo a few years ago, my one complaint was the vocals overpowered everything. Maybe they've grown on me but it's not a problem on their *Back to Basics* 7". Part of the reason is they're buried a bit in the mix so the focus turns to Zero Zero's jabbing music. They've got some of the stripped-down garage punk feel of a band like DEAN DIRG and the playing is sharp throughout, especially the bass lines--they really stand out on the title track. Back to basics, indeed. (zerozero.bandcamp.com)

Finally, the NIGHT BIRDS are a band better-experienced live but their second full-length, *Born to Die in Suburbia,* the first one with new guitarist PJ Russo, is another energetic dose of melodic west-coast inspired punk. PJ's guitar style eschews the East Bay Ray-isms of his predecessor Mike Hunchback and, although there's the occasional surfy bit, it's not a constant. Songs like "Golden Opportunity," "Domestic Dispute" and the brief "No Spoilers" connect with driving tunefulness. They take a different route with the brooding, lengthy "Nazi Gold" and "Less the Merrier" slows things down, as well. A change of pace although I'm only slowly warming to them. A good, if not mind-blowing album. (Grave Mistake, PO Box 12482, Richmond, VA 23241, www.gravemistakerecords.com)

Al Quint, PO Box 43, Peabody, MA 01960, suburbanvoice@earthlink.net, subvox.blogspot.com, www.sonicoverload.net



Hey *Maximum*. Man, look, this column is two days late because *twice* now I have written this long and rambling essay about anarchism and hierarchicalism and the pervasive poisonousness of the concept of Being Cool (the idea of which, by the way, I think started off as a tool for black men to survive under white supremacy and then was appropriated by white hipsters who were like "that looks cool, I want it," because that is what white hipsters do and always have done) and why I am so obsessed with what is and isn't punk lately, as if that were a useful question to ask ever. But it just kept dragging on and on and there was barely any cussing in it so I'm scrapping it all and just getting to the point immediately:

I need to talk less shit.

I wrote a column a little while ago where I was like "man I don't know how you alleged punkers afford these giant amplifiers, how you sellouts can afford to put out records on vinyl." I was talking shit, obviously, because I was bummed that I've never been able to afford a giant amp ("Hey Imogen," everyone points out, "you actually have a fucking quarter-stack or something—you can't turn it up past like four—it's just on the other end of the country," "yeah," I respond, "but that is a guitar amp, not a bass amp," you see why this is stupid) or put out proper records for any of the bands that I've been in. I was not making a legitimate critique. I was talking shit.

Here's the thing about talking shit: it's easy and fun and it makes you feel better. Talking shit is the best in a lot of ways. But also, let's be real about the fact that talking shit *does* stuff.

Here is the hierarchies thing: hierarchies are pretty much always poisonous bullshit. "This album is better than that album" actually means "I like this album better than that album and I want to boss you around about all the reasons why I think so," there's no objective reality so there's no objective criteria for one record being better than another. Or like, the boss/worker hierarchy sucks 'cause there are so many more workers than bosses and the idea that if workers work hard enough they can become bosses is bullshit because somebody's gotta be the worker, and there's always got to be more workers than bosses, and who do you think that will be? Hint: not white cis dudes. The idea that if you work hard enough you can move up in the corporate hierarchy is the lie that maintains that unequal power dynamic. You get me. It's some anarchist stuff. I mean look we can all agree that the rich/poor hierarchy sucks, right?

Cool/uncool is an especially rampant and insidious hierarchy. The idea that some people are cool implies that other people are therefore uncool; if I may write like Ian Svenonius for a second (and by the way if you get a chance you should probably read this book he just published, *Supernatural Strategies for Making a Rocck'n'Roll Group*, it's awesome), if I'm "with it" then somebody else must therefore not be "with it." One way this plays out is the ancient indie rock "I'm cooler than you if my favorite bands are more obscure than your favorite bands" game; but as someone who grew up in that cul-de-sac—I had a thing in high school called the Sonic Youth Game, where I would play a Sonic Youth tape and the first of my friends to be like "this is not music, it's just noise" would lose; somebody always lost because the people I grew up with didn't care about the music I was excited about—it's lonely and it sucks, not being able to talk about bands with your friends. Nobody ever comes over to your house when you live in that cul-de-sac, you just hang out listening to records by yourself and mythologizing how beautiful your lonely feelings are. It's pretty much the same as sitting around playing Metroid by yourself til you die.

In other words, the thing about being cool is that it's lonely and it sucks.

This is going off the rails a little bit again but my point is just that look, when we establish hierarchies of coolness to make ourselves feel better about stuff that sucks, like when we say "it's cool to be broke and it's uncool to put out your friends' records," we are setting ourselves up to be lonely and mean and to feel shitty, to alienate people in an effort to feel less shitty. But this is stupid! We would feel way better if we did exactly the opposite of that. Alienating people you would like, it's some high school shit. I know that in our hearts, high school never ends, but wouldn't it be nice if it did? Wouldn't it be better if we could graduate emotionally and move out of our parents' hearts and like, emotionally stay up all night whenever we wanted to? And only eat feelings pizza and drink empowerment beer every day?

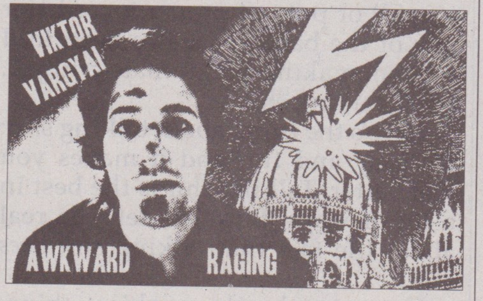
Whatever.

Brian from Nervous Nelly Records, who put out the awesome 'Peeple Watchin' album and a bunch of other cool stuff, sent me an email to be like, hey doofus, when you talk about how coming up with the money to put out records isn't punk, you're being an idiot. (The email was more polite than that.) Which like... is true! Utterly fucking obviously so. And it's not even like I actually believed what I was saying. I was just talking shit because I was broke and wished I had a bunch of expensive stuff. Hey Brian and everybody else who is putting out cool records! I'm sorry I talked a bunch of shit here a couple months ago.

But that is what shit talking to feel cool does, right? It did make me feel funny and cool for a minute! But at the cost of putting up a wall between myself and somebody cool doing cool stuff. I mean I know you get my point and I don't have to just keep saying it. It's just that this idea of being cool, I think, of coming up with a cool dude persona to keep you safe or to make people want you around or something, it's poison. And it's capitalist poison, right, that hierarchy is internalized capitalism scarcity poison, a dehumanizing and alienating false solution to the problem of feeling fucked up because of the alienation inherent to racist capitalist patriarchy. It's not a solution at all! It is more of the exact same shit. Talking shit *is* racist capitalist patriarchy and being cool is antithetical to community, and to support, and especially to resisting racist capitalist patriarchy—it's antithetical to everything good, basically, to everything that makes life okay. Rock star asshole bullshit comes from the idea of being cool; so does the weird way we conceptualize "selling out" and accuse each other of it all the time; and it's connected to everything that makes American masculinity so boring, gross and toxic. Further, let's ask: who gets to be cool, as we use the word now? Why? (Hint: it is white dudes with class privilege again.) I wish I could remember who wrote about this—write a letter to *Maximum* if you know more than I do; maybe (probably) it was bell hooks?—but I'm pretty sure that coolness is fundamentally about appropriating oppression while maintaining privilege and social capital. Being cool is the worst thing that can happen to you.

Okay actually being cool is probably not the worst thing that can happen to you. But it sucks. And by the way fuck the "I'm not investing in my life in any way because I'm afraid to care about anything so I'm checking out and intentionally being as uncool as possible" thing, too, that thing is still letting the discourse of coolness set the parameters of your life.

Okay that's it! I'm done talking about this shit forever now. Next month I'll tell you about the sick new band I started with my friend Crissy, how I'm in Oakland for a couple months, my interview with JD Samson, and then give you a couple hundred words of my 120,000 word Riddick meets Robocop fanfiction epic *The Moons of Detroit.* If you wanna talk about it or collaborate on Riddick/Robocop slash email imogen@keepyourbridgesburning.com.



ALWAYS LATE NEVER ON TIME.

We played that reunion show with my first band this last Friday and it was strange. Even my parents came. My mother always told me I should scream cause it's not good for my health and jumping on each other makes no sense. When we finished our set I went right to them to tell her without her silent support of letting me fuck up my life however I wanted, made it possible that this could have happened. Both of my parents liked our set a lot. The room was full with energy. It was a reunion, so nostalgia and shit. All of us still have bands and most of us are playing together, touring together, and having fun together. The crowd was full with young kids, with our friends who are frequently attending shows so it was just a great night with fun, fun, fun. Before we started playing I was psyched to play that much I couldn't concentrate on anything else. I also don't like when I have too many friends in the building and I feel like I have to split up to spend as much time with everyone as I think they deserve. I ended up wondering around in the crowd sipping my beer looking for cool shirts that the bored youth wears as a statement.

At the after party I was dancing with my ex-girlfriend and almost got kicked out of the place because I was making a phone call from the women's bathroom.

Have I listened to music lately? I have heard the new Hoax for sure, which is a great record. I liked them, then hated them, then was watching many of their live videos on YouTube, then bought a LP and still didn't know what to think. This new LP is great though. Finally sounds close to what the hype around them is. Still think it's like Exploited on double speed, but making a LP in this day and age in the hardcore genre and not failing with it is an achievement. I wish I had more thoughts on them but I go for feelings when it comes to hardcore and punk. No conspiracy theory.

I have seen a Blitz video where they are playing live at some TV studio and it's amazing. They are no doubt fucking high on speed, the drummer beats his kit standing and when they finish playing you can see how angry they are at he reporter's stupid questions. I think this is art, to live like this. It's also art, what their music is.

I was in the supermarket the other day and got utterly depressed. Don't know why, but I did and it was just terrible. The only thing that made me not wanna lay down on the floor and weep was the fact that I can listen to music that is about these feelings; and when I realize that even from such shit beautiful things can be created, I will be happy. And here I am writing this column while blasting Sonskull and Soul Swallower.

Today I restarted cooking. Made napa cabbage coleslaw and home made pizza. While I was blasting Really Red, Blank Stare, Comet Gain, Crazy Spirit. I wanna buy more records and books, even if I will not listen to them all the time, or make myself read them. I am afraid in a way everybody else is by books, and I will end up unable to read anything. Something that might not happen, since no one is fucking buying anything that is not coming through them somethink machinery. But that's alright.

The new Criminal Damage is great. Seems like everybody who is not a skinhead is making great Oi! music. Writing this sentence made me wanna put on my Wipers LP cause it's after midnight and I want those jams to be my guide to the punk source of my brain. Flesh World is amazing. The one song I have heard is, but still, that band can't be *not* amazing.

There is just something really minor in music that makes all the bands I love great. I can't tell you what it is because it's not a secret. Or it's *the* secret. Anyway, I'm glad; I think I know it when I hear it.

Fuck, why is time the worst invention by man? It's even worse than god or money..

I know, too many random thoughts but this is what you get. I still love my new job, even though I'm stressed a lot, because I haven't figured out how to do it in the best way. But it's kinda cool to work somewhere where people talk about Death in the office; I mean the Detroit one. And I could wear whatever clothes I want while I do something that I feel has some sense. Or maybe I will be thrown out after the intern period. Will find out.

I seriously hate to think about orders among bands I like, even when I'm going through what was the best record of the year. But it just popped into my head that Total Control might be the best band around nowadays. I know Sub Pop blah blah blah. Still they are combining almost every music that is amazing in this world and doing it with nothing but the pure love of sounds. Their singer is a graphomaniac hardcore guy; David West is in this band, one of the guys is a sound engineer and I love James, their drummer. Somehow they can translate their songs into the love of music, which is one of the best things that could happen to a band.

I also forgot the mention that an awesome Russian guy has visited Budapest and he gave me his band's EP. Worshit. Unstoppable, vicious, Negative Approach fandom with a lot of filth. This shit rules and as he told me stories about how it's hard and weird to live in Russia, I can understand their angst. On the other hand you can read all those horrible stories about anywhere. Is it the same everywhere? Corruption, cruelty, hate, boredom, the lack of future? Why are humans so obsessed with future? Fuck all this. I'm sick. I mean I have a sore throat, not that there's something up with my mind. It's a gift that we can transform the world's shit into our treasure. So fuck apathy! Make a tape! vargyai.viktor@gmail.com, punkersblock.blogspot.hu

ANDREW UNDERWOOD

Holy shit, how plans change! Here I was ready to cover a bit of this and a bit of that, a few things that appeared in last month's issue and so forth and instead I get pelted with a barrage of best of the year contender recordings out of the blue. Well, "pelted" might not be exactly the right word but it's a pretty impressive haul I was able to come up with anyway. I do, however, have to apologize in advance for the last of information available for the two demos I'm highlighting in this column. As much as I raged and raged against the "mysterious guy hardcore" trend, I am now in the awkward position of praising to the high heavens two recordings that I can't help you source very well. Eh, c'est la vie I guess.

Not that we're doing journalism here for the most part, but even I know better than to bury the lead, and this column is all about RECONSIDERATION's *1st Demo*. I've talked about third-wave noizecore in this column before, especially as practiced by young bands that have really been steeped in the sound like LIFEFORM and DREAMER. With no disrespect to those bands implied, RECONSIDERATION is hands down the best example of the "modern" noizecore style I've heard to date. Of course their style is heavily impacted by the UK founders (last track on the demo is a CHAOS UK cover that fucking kills, as if proof were needed), but there are just as many elements of GAI/SWANKYS, '90s bands like early ORDER or CHAOS C.H. and even WANKYS and NERVESKADE in the mix. The energy is astoundingly high throughout (I can't think of another drummer who can sound so busy while only ever playing a traditional 1-2 pogo beat) and the vocal has that mocking/laughing tone that only luminaries like Watch and Mark Wanky can pull off without sounding forced. In a year of really impressive demos, this is easily the best I've heard so far and I can only hope it gets the same treatment as last year's remarkable SUN CHILDREN SUN demo (that is, a vinyl release by some persons with more cash and business sense than myself). My copy of this demo is numbered out of fifteen copies, but I can only assume that there are more than fifteen of these gem in the world today. That being said, I am terribly pessimistic that there are copies for sale currently. Perhaps the band would make more if you emailed them at reconsideration72@gmail.com.

Lame as only an email address is, the new FILTH MILITIA demo came enrobed in black paper and a band logo sticker and…that's it. Known, if at all for an earlier split EP with EXIT HIPPIES on NO FUCKER's label, FILTH MILITIA on this recording bring a brutal simplistic recording of crusty DISCLOSE-worshiping crasher crust. The DISCLOSE influence is primarily reflected in the vocal and guitar sound, though if it were to be revealed that the entire band had jumped into a time machine to use up DISCLOSE's unused studio time circa the HOMOMILITIA split is wouldn't come as a surprise either. This is an extremely raw recording, flying by almost faster than its actual recording time driven by the frenetic drumming and muddy but insistent riffs. Indeed, this reminds me of the first time I heard the COLLAPSE SOCIETY EP or DECEIVING SOCIETY 12" in that it's a ridiculously chaotic recording with a very fixed and driving core that more than effectively drives the chaos to the margins for those who will give this a second listen. The stuff on the EXIT HIPPIES split was pretty good, but this tape is elite material and I am dying to hear more FILTH MILITIA in the near future.

Save the RECONSIDERATION demo, the real standout in terms of records I've gotten this issue is definitely, *definitely* the D.H.K. *La Krudeza no Muere* LP. I feel incredibly privileged to have been able to cover this band since their very first demo, though I will admit that I feared that they'd overcommitted in terms of putting all their great songs on the seminal *Odio tu Kumbia Moderna* demo. Instead they followed that up with an amazing and tragically limited EP and now (finally!) a well-distributed LP that is, if anything, better than anything they've done before. Look, every fucking hardcore kid on Earth should fucking love DISCHARGE and Spanish hardcore à la R.I.P. and DESTRUCCION (who they cover) and this is a perfect fusion of those styles with an enormous dollop of snot and attitude (and original songwriting, lest anyone come away thinking this is somehow too derivative to be worth consideration). My goodness, every song on this record has a hook worth hearing and remembering, while veering stylistically between metallic *Why?*-style dis-core (the powerful "Robales" in particular) and catchy Spanish-style ragers like "Por Una Lucha Autonoma." Fucking hell, I don't even want a D.H.K. t-shirt anymore, I want a fucking stick-and-poke D.H.K. chest piece. This is the most punk band of punk bands in the 2000s bar none and honestly, in my opinion at least, this is the best LP of the year with only FRAMTID in contention for the title. Goddamit, every fucking song is a killer! "Anticivilizacion" into "Devastaction"? Forget about it, songs of the year. If you don't like this LP, fuck you. (La Vida es un Mus)

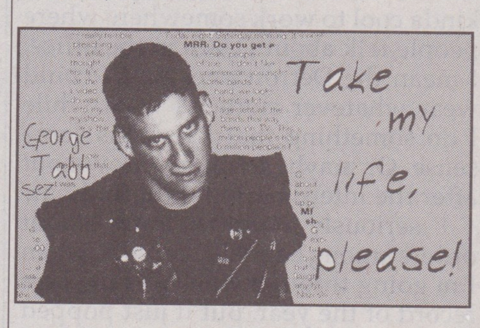
While the presence of RECONSIDERATION already guaranteed that this column couldn't get too serious, I also feel compelled to throw the spotlight on the ERECTIONS' EP *Stand Up Fuckin' Punks* (I already wrote about it once, but that was a while ago), which is a delightful farce from beginning to end and kind of cements this band as the younger, slightly less ridiculous heirs to TOM AND BOOT BOYS ("younger" claim somewhat offset by the fact that this band does feature a member of the DISCOCKS). While I harbor some degree of fear that these dudes really want to make a CASUALTIES-like semi-living off being living cartoon characters of pogo, anybody who can write and record a song as awesome as "Noise for the Boys" really can't be anything but 100% fucking punk and anybody dumb enough to write a song called "We Are the Firm" that doesn't reference football even once isn't clever enough to get fucking famous anyway. If nothing else, it's worth picking up this domestic repress if you're an American punk who missed the Japanese pressing, and this record introduced me to the delightfully non-sketchy Joe Pogo label, who have released a pretty impressive slate of international street-punk bands as well as some nice reissues/greatest hits records from bands like COBRA and KLASSE KRIMINALE. Ha ha, boy I hope this label doesn't put out some bonehead band's record after I just got done singing its praises! (www.joepogorecords.com)

Finally, and saved for last because I don't really have the vocabulary to write about a band so far outside my wheelhouse, is the PANDIMIA "Modern Plague" LP. The kind of boringly obvious response to this amazing record it that it's the Greek analogue to the KILLING JOKE self-titled LP, because its most striking moments are such clear analogues to that record. But with 30 years of perspective on their primary influences, PANDIMIA have much more to offer than mere similarities to one band alone. Of course there's a tough Greek punk sound à la STRESS in the mix, and there's a kind of peace-but-only-by-way-of-crust sound like ARCTIC FLOWERS and other not-boring gothy 2000s bands. To me all the record label copy about this band being peace punk is total fucking bunk, this is far more than that label can encompass. KILLING JOKE, CHAOTIC END and WIRE all at once and yet none of the above, with some of the absolute best vocals of any punk record of 2013 bar none. I am not at all a sucker for this kind of music (God almighty, there are *jangly guitar parts!*), but it is far too good to resist by the likes of me. Another easy Best of the Year pick, and a total fucking must-have for any punk with the patience to endure something that isn't 100% fast/loud/noize.

End notes? *Ausentic Oral Communication* is still the best noize punk record of the year, even the reissue on vinyl, and you can maybe get your "highlighter" (beer piss) yellow vinyl from Noise Punk Records. Seriously, it's a shockingly underrated record by a band that under other circumstances would be considered the SEX PISTOLS of 2013 (but, y' know...better, in every way).

Also, the Konton Crasher *Annihilation* LP is pretty darn good, but I have to give extra credit to TOTAL WAR for proving that even their throwaway tracks are fucking tight apparently and ASPECTS OF WAR for being the absolute best DISCLOSE heirs on the East Coast today. Wow, that ASPECTS OF WAR stuff is good and I really would love to hear a TOTAL WAR track that isn't from that one session.

Uh, no promises for next time, except maybe new SAD BOYS? Don't email me: agunderwood@gmail.om. Write me c/o *MRR* or whatever. RE-CON-STRUCT-ION: the reason I'm sad to live where I do.



Punk Rock + Positive Change = D.O.A.
The Last D.O.A. Tour: Interview with Joey Shithead

So, I get an e-mail from my pal, Clint, who besides running a distribution company to flood the world with Grade B through Grade Z movies as well as the same level of punk rock, does a company called Aggronautix. And I like that company. It's the one that does the "Punk Rock Throttle-heads," which are really just bobble-heads. But really cool ones. Like one of Dick Manitoba of the Dictators with his silly knit cap and real New York attitude. Then there's one of Tesco Vee of the Meatmen, complete with penis in his hands, of course. Also one of my favorite current band, the Dwarves, with Blag screaming his brains out, and He-Who rocking out in his jockstrap. Kind of like the G.G. Allin one Clint does, which by the way, was *my idea*.

Well, it was my old band, Letch Patrol's idea. He was at our other lead singer's apartment (don't ask) when he over did it. The *next* morning we were trying to figure out how we could milk the whole thing for more publicity for our band, at that time known as "The Band that Cannot be Named" because they were on to our schtick. They wouldn't print the words "Letch Patrol" even if we gave them oral sex, which our bass player, Chicken John, once offered to do!

Anyway, so we figure we should make the G.G. Allin "Action Doll". It would puke, smell like after shave mixed with urine and poop mixed with Jack Daniels. Oh, and it would be in a jockstrap. And when you squeezed it, brown pudding would come out its rear end, which you could feed to him with the plastic spoon, included, of course. But when we figured out the cost of that, we just called a Bobble-Head maker who was doing them of the New York Yankees, and asked about where they had theirs produced.

Of course we never followed through. On anything. Not even driving Joey Ramone back to his apartment one drunken evening in the "Letch Mobile" unless he sang "Rock'n'Roll High School" along to the 8-track cassette Chicken had of it. Then, when poor Joey did sing, he got so confused he forgot where he lived. (Oh, he was really drunk, too!) So I had to walk him to his apartment, which of course led the band the next day to come of with the idea of "The Joey Ramone Wind-Up Toy". You see, you'd simply wind it up, and it would wonder around aimlessly bumping into things. But we didn't make those either.

Where was I going with all of this? Oh yeah.

There is also a Jello Biafra "Throttle-head" that Clint makes, that shakes its head a lot but makes no noise. It's a wonder to see and not hear. Then there's the Wendy O' Williams with the electrical tape over her hip nips, the Keith Morris of the Circle Jerks and OFF! that has dreads that don't smell, and then there's the Joey "Shithead" Keithley of D.O.A..

And man, does it look like that man from the land of hockey and beer. Complete with denim vest, denim jeans, leather wristband, and that infamous Joey Shithead scowl/smile! It looks so much like a miniature version of him sometimes it freaks me out. I imagine it screaming "Lumberjack City" and chasing me around with a chain saw. Or dressed as a priest, and chasing me around with a big white cross. Or just drinking all the beer out of my refrigerator, leaving me nothing but a half a can of backwash.

And those are the times I feel like throwing the thing out the fucking window, hoping it would get run over by some sweeper trucker or something, but would actually probably just end up in one of my gay neighbor's apartment, covered in semen.

I mean, it is *one handsome* statue.

And it's cool that Clint only makes like a thousand of each of these and then that's it. No more. Nada. Deceased. Ex. Nailed to the perch. It makes them valuable to collectors as well as fans a like. And I got mine, so there. And it's still in its stunning box with cool graphics and open front covered in plastic, so that white stuff is simply wiped away.

Where was I?

Oh yeah.

Totally off track.

Like the train is over there and here comes a plane.

Anyway, so I get this letter from Clint telling me that D.O.A. is really pushing their last album, *We Come in Peace* which is really, *really* good. But I'm not gonna review it or say it's about as good as their *War on 45*. Or even as good as *Something Better Change*, which was their first album, and the record I really lost my virginity too. I mean, the first girl I did it with I was so frightened I was scared stiff. I mean, so stiff I couldn't, well, "close the deal". Of course she thought I was a super human monster in bed, one who could do it all night long, but in reality, I just didn't want her female parts biting off Hebrew National.

But Laurie. She was the one.

Within two minutes of me unzipping her jeans, then she unzipping mine, I found myself in that place I thought I'd never be, and I'd die a virgin and never get into heaven because I was such a pussy. Oh, and Jewish.

So while Laurie and I are going at it, for twenty minutes leading up to those two minutes, *Something Better Change* is playing on my Sears and Roebuck stereo that could actually hold two, count them, two albums at a time.

As soon as I entered Laurie, she started telling me not to worry about...but it was too late. I pulled out and created America's sixth great lake. It was then Laurie finished her sentence with a laugh "don't worry about coming inside of me, my tubes don't work right." She followed that up with "I'm actually glad you did, my uterus would have exploded."

Meanwhile, D.O.A.'s "The Prisoner" (one of my all time favorite tunes, ever) was ending and "Rich Bitch" was starting. I remember because just hearing Laurie talking about "coming" made me so excited again I asked for reentry, like at CBGB or something.

"As soon as we get this duck pond off my stomach, sure, why not?" she said.

She was right. Her stomach was nowhere to be seen. Just a full valley from cleavage to beaver.

I helped her to the bath tub, *Rocket to Russia* Ramones shirt be damned (and soaked), and we did it again within five minutes. And this time I lasted a whole four minutes. I think we started again during "World War 3" and ended right before "New Wave Sucks" the last song on the album, ended.

That happened on a Friday night. Then we spent the whole weekend going at it like rabbits. And listening to *Something Better Change* over and over.

By the time Monday morning came about, and Laurie had to leave town to go home which was about two hundred miles away, I smelled like a bottle of Jovan's "Sex Appeal for Men" which she purchased for me, which I later changed to Jovan's "Musk for Men" because they stopped making the other stuff until six months ago. I also knew every song on that D.O.A. album backwards and forwards. And most importantly, I wasn't a virgin anymore, and better yet, I was in *love*.

Love.

In love with a girl who had sex with me at least fifteen times that weekend, who could stand to listen to D.O.A. for that long, and who had inverted nipples that were fun to suck outward just so they'd pop back in.

It was a great little game I was having, and thought almost all girls were built like that except the ones in Playboy, who, for some reason, were mutants, therefore that's why they posed naked.

Anyway, as Laurie is getting in her car to leave I say those three dreaded words "Here's your keys" followed by the other three, "I love you."

Laurie lets out a chest full of air and murmurs "oh boy," and stops getting in her car.

She then explains to me that she had a *great* time with me, and our time together will always be special in her heart.

I tell her again that I love her. A lot.

She tells me that she wishes I didn't because she didn't want that. She just wanted "to have some fun for the weekend."

I was confused so I started to cry.

At almost twenty years old.

She then told me that the only reason she really slept with me was because I was in "Roach Motel," my little punk rock band at the time.

I thought she was kidding, but she wasn't. Turns out Laurie was quite the groupie, and she *really* liked my band, and thought one day we, or at least I would end up really famous. And she wanted to "fuck" as many men like that as she could.

Later, my friend and hers, Sally, told me that Laurie had been with members of Black Sabbath, Led Zeppelin, Lynyrd Skynyrd, Thin Lizzy, Kiss, and that her boyfriend was in Black Oak Arkansas. Whom she lived with.

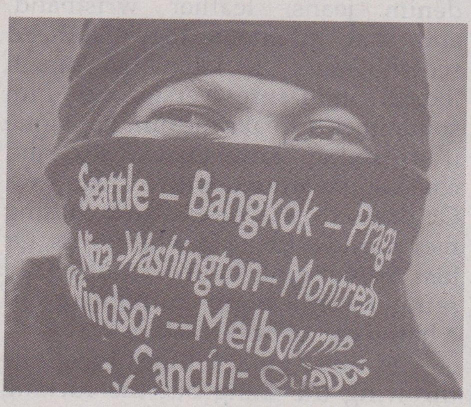
My heart broke into about a million pieces and I don't think I ever was able to pick all of it back up and put it where it belongs. But I tried.

And songs from that D.O.A. album, like "Woke Up Screaming" and "Watcha Gonna Do?" never would leave my brain.

So I traded the record to my singer, Bob, along with the Angry Samoans first EP for a copy of *War On 45* as well as two whole six packs of Black Label Beer.

To this day, whenever I hear a song from that album, I feel like part of my heart is being torn apart, yet, my dick gets harder than a Rubbick's Cube.

Whatever.



My parents were Polish immigrants, European refugees from the second World War, survivors of Hitler's forced labor camps. My dad joined the US Army while in UN Displaced Persons camps. He and my mom traveled to America, became US citizens, and settled in San Bernardino at the time of this anecdote. Both my parents spoke English with heavy Polish accents and had only the most basic comprehension of American culture. My mom bought Mahalia Jackson's vinyl album on Columbia, *Silent Night – Songs for Christmas* around 1962. I was ten years old at the time, and I remember my mom playing that album over and over in a respectful reverie. A year later, somehow, somewhere, in San Bernardino, my mom managed to find out that Mahalia Jackson was performing in a Southern Baptist Church in Los Angeles. Watts, I think. She corralled my dad into taking our whole family, which included my sister, to drive to the performance.

I have only the vaguest of memories of the drive, of Watts, and of the church. I do, however, remember that we were the only white people in the entire event. I also remember that everybody, all the black people, were incredibly welcoming and polite to my parents, to us. And, I remember Mahalia Jackson singing live, her stupendous voice raising the hair on the back of my neck time and again. My parents had virtually no prejudice against black people at the time. They acquired some in the years afterwards, especially my mom. But, to this day, when I hear beautifully performed gospel singing, I'm roused, I get goose bumps, and my hair on the back of neck stands on end.

This happens even though I remember that Malcolm X once dismissed gospel music as slave music.

Music has always produced visceral responses in me but, unfortunately, I've acquired a few prejudices against certain types of music over the years. When I initially heard Beethoven's brilliant symphonies, I was moved to tears. Yet I considered the music of Brahms to be treacle, despite understanding his virtuosity. Jefferson Airplane and Jimi Hendrix induced rapture when I first heard them. I dismissed the Grateful Dead as utterly moronic. Anything with a disco beat I think of as vacuous, and I like to quote Quentin Crisp that: "A lifetime of listening to disco music is a high price to pay for one's sexual preference."

Before I came to love Patsy Cline and Hank Williams Sr., I thought all country western music was inbred redneck hillbilly music. The Ramones and the Sex Pistols gave me such an adrenaline rush when I was introduced to punk. But music from the likes of the Cure or Spandau Ballet or Flock of Seagulls? Pour molten lead into my ears and put me out of my misery!

I've got wide ranging, eclectic musical tastes. But I also have rather strong, somewhat intolerant opinions about music. I'm trying not to be so judgmental, at least not so openly snide and derisive. Once, when I was reminiscing about the hippie music I used to listen to, I proudly proclaimed: "I drew the line at the Grateful Dead. They were fucking horrible musicians." One woman in the conversation chided me back: "No one said the Dead were good musicians. That's not why people followed them around. That's not what they gave their fans." That's when I realized people listen to music for a variety of reasons, only one being the technical expertise and stellar musicianship of those playing said music. I've needed to ease up and back off when I praise certain kinds of music and critique others. What I listen to on Pandora isn't necessarily what you listen to, so let's give each other a break.

I'm off to Paris for a vacation. November, I sum up international insurrection over the past five years. December, I feature plans for the upcoming year. January, I do some longterm New Year's resolutions. The last two columns are intended to be suggestive, jumping off points for more comprehensive work. At least, that's the plan. There might be a surprise or two in the process.

FELIX HAVOC
FIN DE SIECLE ANGST

I spent a big part of the 1990s and '00s touring with bands and travelling. Since I own a record label and distribution I always took boxes of records around with me to sell. In the early '90s I was really impressed with Neil of Tribal War's operation, he booked tours and had a huge distro that he could pack in a van and take to gigs around his NYC base and on tour. Neil's van had a better stock of DIY punk than most all-record stores back then. Neil had a pretty industrious operation for a while with t-shirts buttons, records and patches. In fact, I would credit Neil and Ralphy of Squat or Rot with popularizing the crusty canvas patch which has since become so ubiquitous. I travelled out to NYC a few times and crashed on the floor at the Tribal War compound (a run down warehouse in pre-gentrification Greenpoint Brooklyn). I then returned to the Midwest and carefully copied a lot of Neils methods. I bought a run down warehouse and set up a screen printing shop and started putting a lot of hustle into distributing my records. In those days it was typical for a label to just send records to distributors and consignment and let them do most of the work.

This system really sucked, and has largely been displaced by the internet. You wound up shipping out most of your stock and then it took forever to get paid, if you ever did got paid. It seemed like every six months or so a distributor would go out of business owing a lot of people money and records. Online sales by labels and mail order distros, and the decline of record stores, has more or less killed off this business model for most DIY labels, a few of the most reputable distributors have survived with their reputations intact (Ebullition, Revelation) and the shifty characters have mostly dried up and blown away because no one would send them stock up front anymore. In the '90s it was the only game in town though, and I was eager to try to circumvent it. I saw what Neil was doing and thought it proved a good way of doing an end run around the distributors and bringing the records directly to the fans.

One of the biggest things I learned from Neil watching his methods, was that you can sell a lot of records if you take them to the people. You can have a really well stocked mail order catalog or website, but really only a few thousand die hard collectors worldwide are regularly ordering online. If you want to reach beyond those die hard collectors you need to get your records in front of people. In the past, the idea was to get picked up by bigger distributors that stocked tons of stores. Most of those distributors and stores are gone now. Furthermore, most record stores don't carry much hardcore punk, and when they do they stick to bigger names with a lot of marketing and hype behind them. So the best way to circumvent the whole paradigm was to travel with bands and sell records at gigs. Touring distros are so commonplace now that it's important to remember what a game changer the Tribal War distro was in spreading DIY hardcore music and ideas to people all around the US and Canada.

So I spent the better part of a decade spending several months on tour with boxes of records. I travelled to fests, booked tours for my own bands and many other bands and always had boxes and boxes of records to sell. I have no idea how many records I have sold and distributed over the years, but I am sure it is in the hundreds of thousands. Sitting behind a distro table is not exactly a thrill a minute, you do get to meet some cool and interesting people, and see a lot of bands play. Spending so much time selling records at gigs started to profile certain personality types who would check out the records I had for sale. Some standouts are:

The Aggressive Collector: The aggressive collector takes records seriously. These guys move through your stock quickly and efficiently with a well-trained eye. They almost always have a messenger bag with them for records they might buy, sometimes with a record mailer inside so that no records get bent up. These guys (they are always male) are usually clean cut and likely to have some kind of list or spreadsheet for reference. They will ask what pressing something is and check for color vinyl, read matrix numbers, and examine records carefully for condition. Famous, or coming to gigs to buy limited tour editions and leaving before the bands actually play.

The Dribbler: The Dribbler is a drunk who wanders over to the distro table and randomly starts looking at records with one hand, while holding a beer in the other. The dribbler has a glazed look and picks records at random out of a box and makes unintelligible comments about them. He sways back and forth while you watch the beer in his cup slosh back and forth until it finally spills on some records and you have to chase him away and mop up the damage. This guy is also the most likely to ask if he can borrow at pen by making a scribbling gesture in the air. I heard Jamie from Double Decker got so sick of people asking for pens at his distro table that he would bring a box of pens from the office supply store to fests and sell them for a quarter each.

Mr. Gottany: Mister Gottany is a little older and probably hasn't bought a record in 20 years, but he strides over to your distro box, places his hands palm down on the boxes and without looking at any records starts to quiz you "got any…?" This takes the form of an accusatory interrogation as if you have never heard of the bands he's repping. "Got any DR. KNOW?" "Got any T.S.O.L.?" "Got any D.O.A.?" when you actually do have some of the records he names, he is unimpressed and continues asking if you "got any SEVEN SECONDS?" this guy never actually looks at the records or buys anything.

The Disheveler: The Disheveler rifles through your stock and somehow manages to put every record back crooked and struggles to fit the square records back into properly sized square boxes. He turns a well-organized distro into a tornado disaster area in a few minutes. Also rarely buys anything.

The Shuffler: The Shuffler has a method similar to the Disheveler, but he also takes a lot of the records out of the boxes and out of the plastic sleeves and puts them back out of order, upside down and inside out. I have often wondered what these guys' collections look like at home. Are they using some kind of Autistic system to organize things that I don't understand?

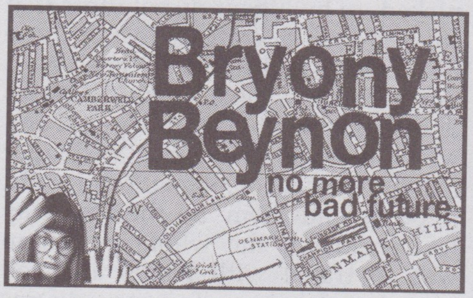
The Lunch Money Mob: The Lunch Money Mob are among the youngest kids at any show. They don't usually seem too interested in the records, focusing instead on shirts and patches and pins. They will constantly ask if you "got anything for a dollar." Any touring band should try to make pins, stickers or patches to bring on the road so as to not disappoint this demographic.

The Stacker: The Stacker eagerly digs into a distro box and pulls out records he wants. He starts a big stack and keeps adding to it. He gets worked up about your stock and excitedly adds record after record to his pile. Then you add it up and give him the total. Lets say he's pulled out 25 LPs that are 10$ each. When presented with the $250 total he will seem amazed and then puts one or two records back. When presented with the revised total, he will still seem amazed and put one or two more records back, then he gets a revised total and still seems shocked that after putting four records back the total amount for the remaining 21 is still $210. This process will continue until the total finally reaches $20 or whatever the Stacker actually has on him.

The "Make a Wish Foundation": This is usually a young couple. They flip longingly through your stock and stare thoughtfully at a few records they want. They never have any money, but will ask you over and over again how much a record costs, as if by asking repeatedly the price will eventually decline to the three dollars they have between them. They will carefully go through the whole distro and fixate upon a few records. They will come back to the table several times during the gig to check that the records are still there and ask again what the prices are. About one out of twenty times these guys return with some change and crumpled up bills and buy a record, usually after a prolonged period of haggling.

The Impossible Dreamer: The Impossible Dreamer lives in a fantasy world where people who run labels and distros make rookie mistakes like putting original KORO and TAPEWORM 7"s in their distro boxes at $3 each. The impossible dreamer checks every reissue of every rare record just to make sure you didn't throw in an original copy. He also frequently stops to ask "is this an original press?" to which the reply "if it was, it wouldn't be $5" never seems to register.

The Trader: The Trader wants to trade something like CD-R demos or friendship bracelets for your best stock, then acts really hurt when you pass.



RIOT SQUAD

I have spent most of this week sat on the floor of a squat cutting out photographs. I got asked to show some stuff by way of archive material of gigs I had put on, and a zine called *Space/Punk*. Made Possible By Squatting is a week-long exhibition in a squatted space, which sits in area that's both the bleeding heartland of aggressive gentrification and also important place for radical history, and what is now known as the battle of Cable Street. In 1936 when the local community created barricades to stop fascists from their planned march and the police from enabling them, there were 250,000 people on the street, rotting vegetable missiles, and kidnapped officers. This act of disobedience has gone down in history, been the subject of murals, blue heritage area plaques, and somehow been a founding act of community solidarity. Yet eighty years on, I am sat on the floor of this huge empty building installing the show watching riot van after riot van go down the very same street, on the day that the modern-day equivalent, the English Defence League, have chosen the same area for their march (protesting the existence of Muslims instead of Jews this time) and have been enabled by the police and the state, who do not see the irony in allowing a march that sees beered up sunburnt men in pig masks singing "English Til I Die Muzzies Out" as less of a threat than the people who live on these streets and their neighbouring ones coming out to say *nope*. Instead, they permit a stationary rally in a park for organised liberal anti-fascists, who are secretly briefed that any deviation will result in mass arrests. These people stand and speak platitudes, distorting the meaning of community by orating from a stage about cohesion while fascists march freely through adjacent streets. A large group of Antifa and similarly minded young people decide this won't do and break away from the park to confront the march. No violence, no molotovs, no criminal damage, yet they are pursued and 'kettled' by riot police in their hundreds for four hours. This involves being penned into a small area of road, subject to batons and tasers if necessary, until a fleet of pre-booked busses arrived to systematically arrest every single person inside the cordon, including pregnant women, under eighteens and people who live on the street that they are now trapped in. 286 Antifa arrestees are bussed to the outer boroughs of the city and held without charge for up to 24 hours, with all possessions seized, fingerprints taken. When they are released into the night, their bail conditions are simply not to attend any protests held by the English Defence League, British National Party or English Volunteer Force (i.e. the key organised fascist groups in this country.) The message from the state and the police is leave the fascists in peace; the message for young people who had never been on a protest before is that you will be beaten, trapped and bussed to the back of beyond all for standing on your own doorstep not wanting racists to march down your street. Perhaps most horrendous of all is that the message from the liberal anti-fascist groups including the UAF (union of anti-fascists) is that they permit and encourage only ineffectual 'protest' i.e. standing in a park and letting fascists march by, but not direct action or confrontation, that despite lauding the Battle of Cable Street as the high point of community resistance, they themselves endorse a police strategy of mass arrest of anti-fascists. What the fuck is going on times infinity.

1-2-CUT YOUR HAIR!

This month I accidentally went to the "friends and family" screening of a film about Johnny Moped, a relatively marginal British (well, Croydonian) punk group. The film, directed by Fred Burns, son of Captain Sensible of the Damned and Rachel Bor of Dolly Mixture no less, is such a great watch. A band of schoolboy errors and Johnny, who describes himself as "82% disabled" land haphazardly, freshly shorn, at ground zero: the Roxy. It's all light trails and colanders affixed to heads, baby faced major players (oh isn't that Steve Jones, Shane Macgowan?) pogoing in the back, total new oblivion. The Mopeds never did quite "make it big" by the standards of the day, certainly not compared to their original guitarist Chrissy Hynde, whose interview in the film is pretty sour, a good example of how not to ungraciously discuss the past when you became ultra-famous and your former band mates are still on the dole in Croydon, full-time carers for elderly wives. The best bit of the film is the Super 8 footage of "The Generator tour" where the remaining members of the band that hadn't thrown themselves under trains or joined the Damned hired a van and parked up outside venues they hadn't been booked at, and played *inside* it on a series of dates around the country. Magical. Sonically, Johnny Moped plied an oddball trade in staccato pub-rock power chordisms shot through with solos; that sped up twelve bar blues nicely addled by an equal amount of pints. All this was catapulted into the realms of the bizarre, the ridiculous, the totally sublime by front man Johnny himself, a splenetic sometimes screeching, sometimes growling avant savant who, as Billy Childish puts it in the film "looks like he'd been dressed by his Mum." I'd never given this band much time but now I can't stop listening.

LUMPEN RELIGION

Ben came back from America with spots in his eyes. He's fallen in love with Lumpy. Part punk, part tumescent cone-headed slime ball with a taste for meat, Lumpy is a freak. Slithering his way out from underneath the hot, wet sewers of Belleville, Illinois, Lumpy has been furiously pumping out agitated, feedback drenched punk for just over a year like a viral bacterium of the freak-punk ecosystem, having found the dump to his lump to complete the one-man band it began as. Tapes upon tapes of dirty, whacked out hit-your-head-on-the-wall hardcore have since emerged from the Spotted Race staple. Sideswipe your dinner, laugh at your dog, Lumpy forever! Shit rules. You can't spell slime without *me*.

REPENT, REPENT

So I tried to write about Priests once already in this column but I managed to fuck up somehow and submitted only two names: Lana Del Rey, Lillian Helman, two women that are the subject, in part, of two Priests songs, which is not nearly illuminating enough. This band stood out in a weekend (Ladyfest Philadelphia) where everything felt of impossibly great quality, which is saying something. It may be because in this world of easy access to everything, I had, once again, never heard of Priests and felt totally blindsided by their set. It was evident from the first song that each member seemed to have an almost psychic connection, beaming internal confidence. True fact: I have on principle never had cause to compare a band to Bikini Kill before but I am about to do that right now, *not* because I think its like the highest honour ever, but just because something about Priests honestly speaks to that corporeal buzz and howl of what (I imagine) BK were actually were like when they played live, not as they have been translated since or written into whatever suitable history, lazy comparison etc. There is a lot lot lot more going on here though, and this is total now punk, no rehash, It's that initial danceable lurch exploding into propulsive possibilities, the open mouthed scream that's still in perfect tune, the leg-shake as revolutionary praxis, that bass delivery that makes you go a bit woozy. The United States is a cruel lie. All these elements coming together in a way that is borderline transcendental in effect and this is a group you need to fall to your knees and sign your allegiance to pronto stat.

THE FAILURE OF TAHRIR SQUARE

Not a Revolution, Just a Useless Protest

Two years ago, when I was in the Occupy movement, my comrades and I argued about revolution. Was revolution necessary? What *is* it? The split that destroyed our movement—as it did the Left during the Sixties—pitted revolutionaries against reformists. The most frustrating part of the debate, however, wasn't ideological. It was linguistic.

Even on the Left, few Americans know what revolution is: the violent overthrow of the ruling classes. In a revolution, everything—beginning with the power structure—changes.

The Tahrir Square encampments that led to the ouster of Egyptian autocrat Hosni Mubarak were a huge influence on Occupy. But we couldn't agree about what they meant. Was Tahrir a "revolution"?

No doubt, the 2011 Arab Spring was a powerful mass movement. Everyone agreed about that. For reformists—people who want to fix the system rather than replace it—Tahrir Square was a perfect example to emulate: a peaceful people-power transition that changed things for the better without shedding blood. Cut-and-paste the same phenomenon from Cairo to the United States—convince millions of peaceful demonstrators to camp out in American cities to demand change—and you'd get similarly dramatic results, reformist Occupiers urged. "Egypt had a peaceful revolution," they said.

Revolutionaries—people who want to get rid of the existing system and start from scratch—countered that the Arab Spring uprisings were not revolutions at all and were thus insufficient. "Tunisia and Egypt," I said, "were merely personnel changes." The system, the way society, politics and the economy are organized, remained unchanged.

As recent events prove, the resignation of a president does not a revolution make.

In all the ways that matter, post-Mubarak Egypt remains the same. Those who were rich before are still rich; the same-old poor are the brand-new poor. Egypt's generals, awash in billions of barely-audited American tax dollars and high-tech military hardware, continue to call the shots.

Egypt's military brass is a canny lot. Corrupt and autocratic, they tack left and right along with the winds on the dusty streets. When Tahrir got big, they called back their rapists of demonstrators and told Hosni it was time to take a powder. When Mohammed Morsi won the election, they golf-clapped—until Mo's numbers fell. Then it was his turn to vanish into house arrest.

The crowds in Tahrir cheered as fighter jets flew overhead. Applauding their own oppressors.

Fools.

The proles get their concession. The figurehead performer everyone thinks runs the show, the big star who plays Mr. President on TV, gets fired after he turns stale. Yet, no matter how chaotic the politics, regardless of how much blood flows (spilled by projectiles made in the U.S.A.), the real bosses—the military, their business cronies, the publishers and owners of state media outlets—remain in charge.

Which now is plain as day.

General Abdel Fattah al-Sisi, who overthrew Morsi in a coup that dare not speak its name (in Western countries, whose quaint 20th century human rights laws would otherwise require the severing of lucrative weapons contracts that benefit major campaign donors), has apparently gotten so caught up in the serious business of slaughtering members of the Muslim Brotherhood that he's completely forgotten to pay lip service to restoring democracy.

In the ultimate symbol of restoration (or feeling so confident they feel free to tilt their hand), the military's old friend/employee Mubarak is out of prison and may soon be released.

As two visiting U.S. senators recently witnessed firsthand, power has gone to al-Sisi's telegenic little head. This isn't a crackdown, but rather an attempt to grind the Muslim Brotherhood into oblivion. Al-Sisi's soldiers have arrested the Brotherhood's spiritual leader, Mohamed Badie, on brazenly trumped-up charges. And his fellow coup leaders are gearing up for a fascist-style ban of the party—another return to the Mubarak era.

As usual, Western liberals are smart enough to foresee future blowback from the Egyptian junta's brutal campaign. "Attempts to exclude a party with the level of support recently secured by the Muslim Brotherhood will simply prolong Egypt's agony. That is a tragic lesson from the history of Algeria in the 1990s," Douglas Alexander writes in *The Guardian*.

Also as usual, Western liberals are too stupid to push for a stronger remedy than wouldn't-it-be-nice hoping things will magically feel guilty and stop mass murdering. "The Muslim Brotherhood needs the opportunity," Alexander continues, "to 'get out of the streets and into the voting booth.' Yet to do so, its supporters must believe there is a viable democratic path."

Which of course there isn't.

Which brings us back to Tahrir Square 2011. What should Egypt's proto-Occupiers have done instead?

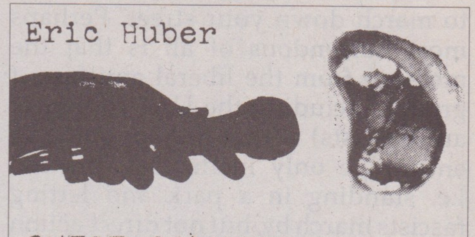
If their goal was actual change rather than new window-dressing, the protesters at Tahrir shouldn't have settled for a personnel change at the pseudo-top. Mubarak's departure wasn't enough.

If you want to eliminate oppression, you must eliminate the oppressors. In Egypt, that would have meant rounding up every major official in the military as well as the government, and seizing control of the nation's economy. Everyone who was anyone, rich and/or powerful, should have been imprisoned.

This would, of course, have required violence.

Revolution isn't pretty. But as we're seeing now in Egypt, neither is the alternative.

Eric Huber



GUEST COLUMN

I am not sure how fanzine readers feel about Ian Svenonius, but I think everything he touches is pure gold. That's just me; however, Ian has achieved icon status in America's capital city and its surrounding territories. With that said, he deserves to be examined, whether you love him or hate him.

Despite the fact that Ian is a role model in his own right, he cannot live down the fact that he shares a first name with Ian MacKaye, godfather of D.C. punk past and present. However, Svenonius is not a Dischord mainstay (although he was more so in the past), and about half of the bands he sings with are signed to other labels. This is because, like it or not, nobody sounds like Svenonius. Everybody wants a piece of that, for various reasons.

There is a formula to Ian S.'s success that I hope will serve to make it seem less nebulous. This formula, *P. Power*, was coined by Svenonius as a song title and refrain for his first band, NATION OF ULYSESS—a very angry yet goofy D.C. hardcore band from the late '80s/early '90s. Actually, I can't figure out what the song is about lyrically, but hear me out. Ian S. possesses *P. Power* to the third degree: he is Popular (sorry folks), Prolific (he was/is the lead singer for the following bands: NATION OF ULYSESS, MAKE UP, my personal fave that mixes up post-punk with gospel timbres—WEIRD WAR, SCENE CREAMERS and CHAIN AND THE GANG. Geez!) and he is a Published author. His two books share some of the secrets to his musical allure.

The two books Svenonius has written to date, *The Psychic Soviet* (2006) and *Supernatural Strategies for Making a Rock'n'Roll Group* (2012), present a dichotomy when it comes to dissecting Mr. Svenonius' appeal. If one is interested in the thought processes through which and social reasons why Svenonius feels compelled to rock, one should start out with *The Psychic Soviet.* If one is interested in the mechanisms through which Svenonius gained success in his rockupation (I mean, come on, I am writing about his *books,* and he's a fuckin' musician—dude must have some clout), and the means to possible success in one's own rockupation—in a really unusual way—one should read *Supernatural Strategies*...so basically, "Thoughts vs. Actions".

I am more of a thinker than a doer, unfortunately. Writing this guest column, for me, is beyond honored/privileged status, in that I hardly ever put my thoughts out there in the real world. If this article is printed, I will probably shit myself. My propensity for thought is what draws me to *The Psychic Soviet.* In fact, in the Introduction chapter of *Soviet,* Ian asks the reader to consider him exempt from what he calls "academia" and "science" and "respectability." He is instead trying to "clear up much of the confusion" of what these three institutions (for lack of a better word) have presented to us—their consumers/subjects/slaves—as reality. Svenonius reaches near-Commie-status in this book, which I don't know for sure is worth noting, aside from the fact that it makes him seem cooler, in a good way. In the context of this book, the reader will need to channel all of his/her rebellious impulses, so this purpose is partly served by all the Commie stuff in here. I am not really a political scientist, but anyway, this dude is badass.

I have a confession to make about *Soviet.* I couldn't really wrap my head around half the shit that Ian was saying. When I did understand it, I rarely agreed with what I thought I understood before or after I read this tiny pink volume. However, my mind was stretched like Play-doh while I was traversing through the text. Have you ever read the lyrics to a CATTLE DECAPITATION song? I mean, a simple "no" would have worked; you didn't have to say "fuck you they suck." Anyway, Travis Ryan writes those lyrics for three purposes: 1) to make you consider being a vegetarian 2) to disturb you and 3) to expand your mind. You don't have to agree with something for it to have a profound effect on you. Which is why I like *The Psychic Soviet* despite all this.

Supernatural Strategies is really weird, or at least it starts out that way. In fact, you may not jive with the Séance chapter, which kind of sets the basis for the whole book. I have to be vague in this section because I don't want to throw out any spoilers. Anyway, I thought the séance stuff was kind of off-putting at first, but when I started reading the rest of the book—the how-to part—I got bored, and longed for the earlier tales of conjuring spirits. Not to turn you off from this book, but it gets strictly business at times, and can make someone cynical about music. It's a good read, but I prefer *Soviet.*

Thanks *MRR*! Punk and hardcore and garage and stuff, and also zines, are really cool and important so it's awesome that people care about them. Got the STOOGES new record the other day, *Ready to Die,* and it's good. All-star cast of musicians, Mike Watt on bass, and Iggy's vox are crazy. Dude's still got it! Anyway, thanks a lot. Go take a piss, check your Facebook, yada yada.

Thomas G Ledru

GUEST COLUMN

Postage is rising and it's no news for anyone reading this zine, as the subscription price just raised too. It's doing almost the same everywhere, and if the average user didn't noticed much of a difference, 62 cents for a domestic 20 gr letter in France, instead of 60, those of us making zines and labels swallowed the bitter pill. We do expect everything to be cheap, which usually means that someone along the line is being exploited, but in that case, public post office systems are still making profits (for 2012 €479 million in France, or between $98-127 million dollars before-tax in Canada for example).

Some of it can be fought back by scams, and I am childishly into that, but what about the punk post? In the introduction of his book of would-be anarchist stamps, Clifford Harper makes a reference to Francis Sedlak, a British anarchist who, refusing to lick the back of the queen's head, walked and carried over the letter to its destination. I'm not as radical, but when given the occasion, I'll take on the opportunity to punk mail things to friends, or offer anyone to do the same. It's friendly, and will also guarantee you at least one person at your show. There's always enough space in the van for a couple more records to carry to the next town.

Before going on tour, I systematically ask around, and make the tour plan known far enough in advance for friends to figure out if they can use us, instead of paying for postage. In most cases, the punk scene is such a tight network that the person whose mail it is will also be the promoter of the show, or playing in one of the bands. Starting a screen printing business, my friend A. even offers "punk post" as a free shipping option. Delays must be expected.

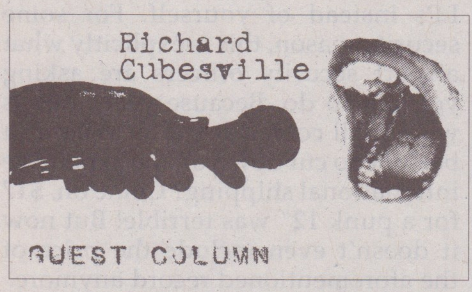
Last winter, while researching eventual writings about this system, I found out that some folks had thought that out, and made a webpage for international punk post: punkpost.activebb.net. While it seems to be euro-centric, the forum looks like it worked the same as any ride share website, finding room for a box of LPs instead of yourself. For some security reason, this is explicitly what airport security officers are asking you not to do. Because yeah, this is what it all comes down to: What can be done to cut down on the expensive international shipping? Come on, $17 for a punk 12" was terrible! But now it doesn't even include the price of the aforementioned record anymore.

Look on the flying agencies' websites for the weight and size limits on their flights and make sure to weigh your luggage, and fill them up with punk mail, only leaving a reasonable margin. Some companies don't even have a weight limit for the in-cabin luggage, and the size of those can house many records. Most don't even check the weight of these, the limit being your own ability to put it on the overhead compartment. "Backpacks" can also be considered as "purses". Everyone knows you're being asked less questions when going back to your country of residence, and I've seen enough movies to know that mules are generally caught by entering another country.

To make a general statement, a large size of records will fit better in your checked-in luggage, along with your pocket knife and your copies of the *Slingshot* Organizer and *Do You Have Anything to Declare?" (*)* as you're getting this one back after having crossed the border security check. Congrats, you've just smuggled a bunch of punk records.

In the end, this process is based on trust. Do you trust your fellow punks as much as you trust the chain of postal workers dealing with your package? Your friends' van can be broken into, or your package lost in the postal system. Pick your weapon, but please, please act on it and stop complaining.

(*) When I took a peek at this book, it seemed like most bands were rather more "metal" than "punk" so I don't know if it's going to be reviewed in these pages. A compilation of writings about bands crossing borders and dealing with customs. In most of the book, and the editors; experiences as told in the introduction, involve the Canadian and American borders, some contributors brought in stories from other ones. You can get it from Vitriol Records for $10 plus postage, as soon as they'll have the second printing ready. I'm checking the website everyday.



The New Archivists

When Facebook pulls the plug on the content generated through millions of unpaid users, what's left but fruitless endeavour? When the non-existent books you paid for on Kindle disappear, will you mourn their passing?

However, as I write this, my hometown of Manchester has no central library and nobody's batting an eyelid. The city's library is undergoing refurbishment and a skeleton collection of books resides in two rooms on Deansgate. Manchester City Council used the opportunity to sell off much of the non-fiction section cheaply through a quango.

If preserving book collections is difficult, imagine the pain of cataloguing fanzines—the scope of underground publications is vast, their print runs often tiny and distribution completely erratic—constructing a fanzine library is a gargantuan task. Fortunately some brave souls in the DIY movement have taken on this gargantuan task to preserve underground culture.

In this article we will meet people committed or crazy enough to build libraries in some very different ways.

Inside the Salford Zine Library, Craig Gets Enthusiastic About Zines

Craig began the library with a friend and has continued this labour of love. The library moved venues around Salford before Craig found a permanent home in Manchester's fashionable Northern Quarter in April 2012. You can find it at the back of the subterranean Nexus Cafe on Dale Street next to the Walking Man comic shop. The library is a small chapel to the alternative press—serene, well-stocked and immaculately maintained. "There wasn't anything else like it going on," says Craig. "If nobody else was going to do it, then I thought I would. We started it from nothing, and its current home was a complete mess when we moved in; there were holes in the walls. We rebuilt them and built shelving to our own specification. We also put in a little reading area."

The collection has jaw-dropping diversity with publications of all sorts, on all topics from all over the world.

A combination of crowd funding and grants paid to rebuild the room inside Nexus. Some good press in publications such as *Design Week* kick-started the collection, as did a DIY film on the library made as part of as exhibition at the Salford Museum, which has racked up more than 8,000 hits so far. "It's got to the point that I don't have to advertise it," says Craig.

Craig has an infectious enthusiasm for the collection's breadth and global spread as he leafs through the library's collection. "It's not just about music," he says, "it's about whatever the writer feels." He picks up an Indian photo zine called *Zerox Wallah* and explains he met a young woman reading the zine in the library. When he commented on the zine, she confessed she was its author—she had been working in London and hopped on the train especially to visit. Because Craig uses his home address for submissions, he says he has also answered his door to Brazilian zinesters looking for the library. "It's truly and international project," he says. "Zine writers want to share their work globally and in a printed form. It's important—print is tangible, it can be a piece of art."

From Anarchy to Astronomy, Volcanoes to Viz

The boom of DIY print in the 1960s, which became an important tool of anarchist groups like the French Situationalists has resulted in a lasting relationship between anarchism and print. Consequently, publications such as the black and red *Revolutionary Struggle* adorn the library's shelves. However, the collection contains a sizeable section of DIY sci-fi publications dating back to the 1930s—a near-extinct genre due to the advent of the internet and sci-fi enthusiasts' proclivity to keep up with the times. "You won't find zines in your local library," says Craig. "The British Library collects them, but they won't have everything by any means."

Fanzines can also reflect the DIY end of the music industry, Craig explains—some are there by choice, while others are waiting for their big break: "*Viz* and *Private Eye* started out as fanzines, as did *When Saturday Comes*. They grew to become more commercial. But some people see it as never being a commercial thing, people see fanzines in many different ways." He hands me a fanzine dedicated to volcanoes and explains its author has made volcano fanzines since she was six years old. "Now she's 26," Craig says. "She claims that she wasn't able to maintain the same standard of her first issue." Craig flicks through a well-designed booklet printed on a quality, heavy paper. "It's a feminist zine," he muses, "a guide to menstruation, called *Cycle*. The author is an illustrator and she's made this one herself, it's even got an ISBN number."

As Craig reflects on the powerful statements of intent contained in Riot Grrrl and queer zines, I broach the subject of the library's cataloguing system. "We've none at the moment," he confesses. "That's the next part of the project. Now we've built the library, it's housed, it's safe and it's looked after, the next part is to raise some money to put the archive online." The task of transferring the collection to digital form would be too daunting for the resources available to the library, so it would consist of a front cover with link to any PDF version if it exists.

So Who Uses the Library?

"Anyone really. A lot of people from creative communities, musicians, people with an alternative viewpoint, people who like crafts. Most people stumble across it. It is quite broad, which is great. It's not for one section of society or political viewpoint." Craig says he wants to challenge fanzine stereotypes to turn the library into a local community project. "I go into schools where they do understand what self publishing is—there's hardly anyone under the age of 30 who isn't familiar with it."

Salford Zine Library also gained the attention of DIY craft stalwart *Blue Peter*. "I got an email from them, asking questions about zine making," Craig says. "They had seen the film online, where we had actually spoofed *Blue Peter*, saying: 'Here's one I made earlier'."

The key to the Salford Zine Library is to maintain a broad a collection as possible, Craig says. "It's about freedom of speech and doing what you want. I just hope no-one puts anything in the library that's going to get us arrested."

Punks is (Online) Hippies

Is the printed fanzine an alternative to the internet? The jury's out. For the people behind Punks is Hippies—a blogsite devoted to uploading whole fanzines—the internet is an opportunity to create an electronic archive. Archivist Sned says Punks is Hippies developed from his own compulsive collection of punk zines. "I'm old and have been involved in zines since the early 1980s," he says. "Like many punk rockers, I moved around a lot, but unlike many punk rockers I kept all my zines even though it became increasingly annoying to lug them round from house to house. I'm glad I did though; through the 1990s a lot of my friends and peers were chucking out their zines when having clear outs and this seemed like madness! If everyone did this the zines would just disappear."

Sned put a call-out for unwanted zines and based the original collection in the basement of that bastion of alternative culture, the 1in12 Club in Bradford. Having given the collection a rudimentary cataloging system, he scratched his head about what to do with it. Toying with the idea of a coffee table book, a friend asked his help to scan some old zines from the 1980s. "That's what started me off with the archive," he says. "I don't really care if people care about it or not; I'm keeping this stuff for me as much as anything, and if my house burns down I will have not lost all the zines as a fair chunk of them have been circulated and uploaded into the ether. Having other people care about them is a bonus, that's all."

Then Sned Came Across Blogsite Punks is Hippies, a Match Made in Fanzine Heaven

Despite being just five years old, Punks is Hippies is itself something of a museum piece, conceived the Myspace explosion and pre-dating the rise of Facebook. During the heady days of the MP3 blog boom in 2006, when bloggers were uploading rare music like it had gone out of fashion (errr, it was never in fashion), a group of bloggers developed the Punks is Hippies idea, despite never having physically met. Co-founder Tony of *More Noize* zine explains: "The idea was never to simply focus on old zines from the 1980s, but also on newer ones, as the archive was definitely thought of as one that would serve the DIY scene. With the ease of distribution via the internet, both new zines and old ones would benefit from a potentially greater number of readers. Since most people at the time seemed to think that fanzines had disappeared, the archive would remind people of why fanzines were (and still are) great and perhaps encourage them to start reading and publishing zines again."

Considering the punk credentials of its founders, it isn't too surprising to see that Punks is Hippies is a collection of mostly punk zines. "Personally, I have always been equally interested in DIY punk and hardcore music as I am in the histories of the DIY punk and hardcore bands," says Tony. "To read fanzine interviews with bands like Totalitär, Anti-Cimex, Wretched or Confuse is just as important as holding the records in your hand and seeing the artwork, reading the lyrics and listening to the music, you know?"

"Punk is so Much More Than Just Music, and Fanzines are Just as Important as Records," Tony Gunnarsson, *More Noize*

The first Punks is Hippies post of a scanned fanzine was in September 2007, more than 700 posts have followed. The archive's heyday was between 2008 and 2010 when it averaged an annual 120 to 190 posts. Most of the archive's scans come from zine writers themselves, Tony explains. "When it comes to scanning a zine, it's actually not as time-consuming as you may expect," he says. "A typical fanzine of 30 pages or so may take you five to ten minutes to scan and upload. It gets quicker the more you do as well. It's really easy. Just press scan, turn the page, press scan again and off you go! That said, I have two boxes of zines at home that are waiting to be scanned, and needless to say I am too lazy to scan them!"

The Realities of (Cyber) War

The MP3 blogsite community relied on the file-sharing services of Rapidshare, Mediafire, Megaupload and the likes. However, in early 2012, this made the news when the US authorities successfully closed Megaupload due to alleged copyright infringement and its founder Kim Dotcom sought sanctuary from prosecution and imprisonment in New Zealand. File sharers such as Badongo have bowed out and bloggers have been exasperated by Mediafire randomly deleting whole archives of uploaded material with no explanation. Does this uncertainty worry the Punks is Hippies bloggers, who rely greatly on Mediafire?

"Yes, very much so," says Tony. "When fasthost servers such as Rapidshare and Megaupload got raided, a lot of stuff on the archive probably got deleted as well. I have no idea the scale of the problem but I would not be surprised if as much as 75% of the archive is deleted. I try not to think about it, but I get emails with requests to repost zines daily."

Having found the first two copies of *Cubesville* in the archive, when I didn't possess them myself, I fully appreciate the value of Punks is Hippies. Sned admits to a cautious approach to maintaining his archive. "I have everything backed up, so I could take the files somewhere else. Ideally, I suppose I would just "own" some cyberspace to put me stuff up and no one could evict me from it. No one has ever complained about copyright or nowt, and if a zine editor didn't want their stuff shared, I would take it down."

Tony has begun to use online magazine reader Issu, which allows people to sneakily read them at work. "The statistics element of Issu is quite cool, and checking the stats really made me realise how popular the archive was," he says. "Some of the more popular zines had been viewed several thousand times."

Mentions in *Maximum Rocknroll* and mainstream magazines such as *Vice* and *Mojo* have helped to bolster site's popularity. However, Tony says the archive is going through a lull while its curators get on with their own projects. "I'll be brutal: I've lost almost all interest in maintaining the online zine archive," he says. "On the one hand, I am more interested in contributing new stuff to the DIY scene by doing my own zine or writing for other zines, and this does take up all my spare time really. On the other, it feels like the battle for a free and DIY punk-friendly internet has been lost, at least in the short term, what with Facebook having become the central place for all types of meetings on the internet."

With the discrepancy between printed fanzines and online forms of communication, isn't Punks is Hippies something of a contradiction? "I don't think the internet is able to offer the best platform for a large scale fanzine archive," Tony says. "The best platform is still a physical library or a real archive, ideally hosted by a real DIY punk space (as opposed to some university or museum). I'd encourage DIY zine archives to print scanned zines from the internet, as well as collect PDFs of scanned zines on computers for people to read."

One Archive That Aims to Produce a Permanent Physical Record of Underground Culture is the Archiv der Jugendkulturen in Berlin

The museum host an eclectic collection of youth culture paraphernalia, including one of Europe's biggest fanzine libraries of 12,000 in a broader collection of 40,000 magazines and fanzines. Although it suffers from underfunding compared to other parts of the museum, Daniel Schneider, who holds the impressive job title of *Kulturwissenschaftler*, says the fanzine collection was one of the main reasons for the museum's foundation in 1997—to house one of the founders' personal collection. Like all the libraries in this feature, even the Germans haven't developed a cataloguing system for their collection and instead rely on long XL lists.

Daniel says most of the interest for the collection comes from professionals and academics. "Mostly they're students, who write their theses about a youth cultural topic," he says, "and some journalists, humanities scholars, social workers and teachers. We also have groups of pupils visiting the archive with their teachers, but most of the time they aren't interested in fanzines. Only few people visit the archive because they are interested in zines and who just want to read some."

The zine library might occupy a neglected corner of Archiv der Jugendkulturen , but it is an important record of underground culture. In the same way, this article isn't the most exciting in this fanzine, but I reckon it is important.

The Elephant in the Room is the Edinburgh Fanzine Archive

This collection began in the 1980s when its mysterious and elusive curator Alan became interested in the small press. I first came across the archive when Alan's friend Simon emailed me to order a copy of *Cubesville*. Alan lives without the internet and doesn't have a telephone in the house. I sent Alan some questions through, and asked Simon to mention that I was writing this feature the next time Alan called him from the local payphone. Alan has yet to get in touch, although after a conversation with a fellow fanzine writer who actually met him, I could be waiting for some time.

All we have is an interview conducted by *Robots and Electric Brains* fanzine in December 2001. At the time, Alan estimated the archive contained between 3,000 and 5,000 publications, which he obtained from fanzine writers and from buying other people's collections. We'll leave this article with an edited extract of Alan's loquacious description of the archive. Let this serve as a warning to anyone with a cluttered room…

"The archive is kept in my bedroom and I'm in a room to which one side of the room has got shelving up to the ceiling and the majority of my fanzines are in magazine boxes, the ones that you see in libraries that you self-assemble. And I've got shelving from generally, let me see, generally from three feet from the floor up to the ceiling and I've got shelving either side of the fireplace and the shelving on one side holds, let me see, it would hold six shelf and to each shelf there's six boxes. On the other side I've had new shelving put up higher so at this time I've got I would say seven shelves and they would be holding, they are longer than the other side, they would be holding fifteen boxes to a shelf. Now, that entails from 1988 up to 1997. Prior to 1988, that's what I've read, that's in three stackable plastic boxes and I'm cataloguing and checking what I've got after 1997 up to the present day. For some years I'll buy, for example, a lot and other years a little. For example, for January-December 1990 I bought ten boxes worth. For 1991 I bought twenty. Correction. For 1991 I bought four and for 1992 I bought fifteen. Basically the fanzine archive is all on the shelves and I'm hoping to have tables underneath where people can come and consult them. At the moment the shelves have got other things on them but that will be moved off."

PHOTOCARD
Name of Holder Mr.Mrs.Miss.Ms.
Layla Gibbon
Valid for use only by person shown with a ticket bearing the same number
BJO 5499

The idea of writing sometimes is so repulsive. What is more gruesome than rock journalism? Some choad emptying their bowels on an unsuspecting audience, explaining the sound, outlining intentions, tellin' it like it *is* brothers and sisters. Is there anything more grim than *journaling* or personal confessional pieces, a supposed arduous journey on which you found something of yourself and managed to put it on the page nice and neatly, an arc like storyline tying everything together, containing the trials and troubles experienced like packaging tape. I work at a San Francisco literary landmark, and we frequently have readings at said literary landmark, sometimes it's an occasion, say a certain insurrectionary Hungarian writer, someone whose work shifts landscapes and disturbs mindsets. But most of the time it's a line up of local luminaries opining and whining, the same vocal tones employed in word delivery, the same shit eventually emerging, the over use of the word I, here it is, my story, for you but mostly for me! Listening to these voices makes me want to contain all my thoughts and ideas. To refrain from inflicting more bad art and *feelings* on an imagined audience. Just the manner in which these people read their work makes me want to vomit, makes me feel like a surly teenager who just can't fucking stand it, the most corny of stances, Holden Caulfield as a woman in her thirties. Grim! But spoken word! Is there anything more wretched? The performance of nothing, the tropes and routines employed by these dismal soul patches. Yet another personal narrative diving into the depths of dissatisfaction and inanity, a kitchen sink drama, a horrible childhood all rendered with the subtlety of a mime troupe. It fills me with such horror that I am adding to the garbage pile. Not that I think of myself as a fine writer by any stretch, but over the course of two years of working at my job, listening to some of the most turgid self indulgent bile, it makes you want to throw in the towel somewhat… Reading old columns I have written for *MRR* is sometimes painful; I can feel the stress and insanity behind the tired words, especially when I was coordinating the magazine, at one point I wanted to make a zine of some of my columns, but… rereading them is work enough! (If you want to you can digest the entire series in one sitting at whatwewantisfree.blogspot.com and no I don't even own any Articles of Faith recordings! What a poser. I like the phrase but prefer the music of Silver Abuse in terms of Chicago sounds of that era).

Punk is DIY, making your own culture, whether that's making music, writing fanzines, all the other aspects of *culture* you can participate in as a punker, and I am not insinuating that because I am no Andre Gide there is no point in me writing at all… Nor am I saying that I think I am part of the wretched personal journey narrators that haunt my workplace. I am sure there are people reading this that would align my words into that school. There has been a push in recent years to move away from the dreaded "per-zine" dredge and unfortunately for this reader (who mostly finds perzines as vile as the aforementioned spoken word enunciators) this has mostly meant a million boring zines full of boring people writing boring things about boring music. There are a few who have stuck out (Brendon Annesley (RIP) and DX are the obvious ones, I would add some of the writers I hired to write columns for this mag, Viktor, Alex Ratcharge, Shiva, Sam, Bryony… a few Midwestern zine writers I am too lazy to go over to my zine pile to dig through and get names…) Rock criticism, music criticism ultimately has the same effect, anyone can do it, and they will so watch your fucking back. Read say, Patti Smith writing in *Creem,* or Lester Bangs, or Ellen Willis or Tobi Vail, Joe Carducci, read old *Forced Exposures,* Charlotte Pressler's writing about the early Cleveland punk scene, and then go read some random music review website. A punk one; that "guy that used to work in a record store but now holds down an office job and writes about noiserock in his home office," or a mainstream blog rocker one… All these confident casual opinions streaming 24 hours a day relentlessly like air conditioning in an Arizona mall; it feels like a never ending tape loop of the most banal; and again who wants to contribute to the deluge?! People aim for Lester Bangs or maybe more cerebral blogrocker types, Greil Marcus, but much like the pummeling stream of woeful tiki bar attendees and sorority sisters buying Bukowski all day at my work, dreams do not pan out and reality is a lot more painful and difficult to get through.

A long and labored diatribe about why I stopped; when I was writing my columns as coordinator for the most part I was unhappy with their contents. Running the magazine is so exhausting, a relentless treadmill of woe, and who wants to read about that?! I wrote about it a lot however! Endlessly. If you browse the archive you will witness this fact. Trying to figure out how to write for kicks was part of my vision for post-*MRR* life as a deadbeat with no future or plans. So here is the personal journey part of my story arc I guess? Barf! I am not sure if I will keep writing a regular column, but I am working on a fanzine and you can email me Layla at maximumrocknroll.com and I will keep you updated on that in the distant future when it's more than a mess of late nights and smeared eyes. Writing from a state of malaise, diffident alienation and so on, in the face of fifty million wannabe Kerouacs who just *have* to do it or their soul will be all parched.

Sometimes it feel like punk is stuck on a late night rerun binge, a relentless parade of images and snatches of past events reconfigured in less and less interesting ways. Things that seemed absolutely life altering a few months ago suddenly seem tired and dull, losing their shape or meaning. Why is one group of lunkheaded brutalists privileged over another, why does everyone look like extras from a pre-fame Michael J Fox movie or a Sears catalogue man circa 1954?! A long list of boring constructions, with a few bursts of excitement making the rest seem like it's worth sticking around for?! There's always something there to remind me.

1) Lose 7" on Subterranean 2) First two Pere Ubu 7"s 3) Lori and the Chameleons – *Touch* and Dorothy – *I Confess* 45s 4) Rosa Yemen – *Herpes Simplex* 5) Electric Eels – "Crummy Fags" 6) anticipation of new releases this fall from Hysterics and Household 7) Pleasure Leftists live and 45 on repeat 8) End Result cassettes finally getting reissued!? 9) Magits 10) Flesh World 12" out soon on La Vida Es Un Mus! Oh and Hoax live in a cave?!

ONE SHOCKING MOMENT

with MARIAM BASTANI

ADULTS ONLY

I found it sort of tough to write a column this month. I think it's mainly because I am always writing about shit that pisses me off when I should be writing about music, but I may have reached my limit to SF living… I love *MRR*, I love my friends from here, but this place is gentrified as fuck and the people are fucking spoiled as shit. Even the punks. Now before I launch into dissing my own scene, I will preface this by saying that there are a ton of great bands, active people and without living in such privileged place, this sort of scene would be hard to thrive—I know this and I don't think anyone has to apologize about it. I also have to point out there are great punk spots like Thrillhouse Records, *MRR* and some really great DIY spots that support the arts.

(Please keep in mind, that I am talking about my own spot here, not about the world wide punk scene where violence and injustice sometimes is much more or much less realized.) OK, I have never really liked San Francisco. I am trying…still, but the disparity and lack of realness is too much. What is "realness," you ask? Well, telling someone what you think, instead of being polite to their face then shittalking them behind their back or snubbing them. Admittedly, this column and my potentially moving to L.A. is prompted by an incident that happened here at the Mob 47 show. This show, the situation and the subsequent events are what have really damaged my love for the punk scene here. I don't just mean the Råpunk scene, the hardcore scene, the pop punk scene, queer punk, etc… It's every scene, it's all of it. I know this will upset my friends and make people who already hate me be able to say, "I told you she was a (Fat) Bitch," but fuck it all.

Lots of punks in the Bay were stoked about the Mob 47 show. Luckily, the husband wife duo of Radical Punks Never Die was the ones putting it on. They have been booking shows for years now and I have to say that a lot of the scene revitalization in SF has largely to do with them. Their story is their own, but I will divulge, with their consent, that this was no easy road and while they have had advantages that others have not, they are acutely aware of this and of their pasts in which both parties have damaged themselves and others. I'm not trying to psychoanalyze anyone here, but being from another place and meeting these two now, I see how punks have a long memory for fucked up situations, but also a long memory of who lady punks fuck—which is used as a character judgement. It's sickening to think that we have become what the outside world thinks of punk: a relic, a fad, a marketing scheme. Punk has always been a commentary on the "norm" society, but sometimes we are just as guilty of mimicking it—in this case, it has been very true.

The Mob 47 show was a staging spot for the culmination of a long-standing problem within all punk scenes: violence. No one was hurt at this show, but the reaction of the people attending to the threat of possible violence was embarrassing. See, this "punk" guy that we will call "C" showed up to the show after threatening to kill the woman who was half responsible for putting on the show. There is documentation, there are others who have had the same threat and "C" has been in the system for acts of violence against others before. I understand that no one is obligated to step in harm's way to defend "the Scene," but pretending that violence is not a problem or that the person threatened should be blamed for being victimized by a violent asshole is, at the very least, apathetic.

What killed it for me was this: the reluctance for anyone to step in and say, "get the fuck out of here, we will not have violence" or no one willing to act as a mediator, no one offering to at least protect the person threatened and no one defending her when she was being heckled while loading gear on the street. I get it, some of this sounds really brave, but safety in numbers and I know that sometimes you cannot reason (like in this case) with a total violent moron. No one has to take up arms and rally. No one is obligated to fight another person's fight. *But*…what is the excuse for blaming the victim? No one wants to get hurt, but does that mean punks should allow "C" to bully his way into a show? Push people around? Potentially hurt someone? "Are we Men or Mice?"

There is a general feeling to the West Coast, that everything is "totally chill, dude," that "harshing the mellow" should be avoided at all costs, even one's dignity. This is what I am finding more and more. When a similar situation happened to another couple in Oakland, in which another woman was threatened by a person who is also in the system, with an extremely violent past, including hate crimes. No one did shit. People still think of it as a "personal" problem.

In one sense, I understand that if you do not fuel a fire, it will not burn. This is often the case and the aggressor will lose interest, but what happens when the aggressor takes a "stand" and acts out in, that's right, aggression? What if it is sexually motivated? Racially motivated? We are punks and we don't call the cops, you know why? Because cops are often useless and prejudice, but mostly because there is this mythical ideal that we as punks can usually handle shit ourselves. I'm not seeing that here. What I am seeing is people making excuses. When I relayed this story to other punks that are not necessarily part of the scene affected, the most disappointing part of this story emerges. "Well, that scene is just like that." "Who cares, that's what that scene gets for being fashion punks." "As long as they don't come to our shows." All of the disappointing comments were along these lines. What is funny is that I know that each of these people have attended at least one of the shows that the woman threatened at the Mob 47 show has put on. The irony is that people are willing to reap the benefits of the hard work of other punks doing shit, but do not consider community action when something like this happens. Stick to your coke and beer.

The redemption: Not every punk said things like this. Some people were very encouraging and there was even a long dialogue between groups of punks. There have been more conversations about violence, since this seems to be a rising problem. I think that some punks around here want to act, but no one knows what to do. It's a hard question to answer and no situation is the same, but pretending the problem is not there is *always* the wrong thing to do. This is an open-ended discussion and the biggest deterrent to a solution is that there is no quick fix. The problem will resurface again and again depending on who and how many people come and go, but I can promise you that even though it ebbs and flows, someone will be affected and we will all suffer in some way or another. I do not believe in "cosmic justice," but there is cause and effect. We can at least take action to reduce the odds of violence. How that looks, well…I guess I might be staying in SF a little longer and instead of being as discouraged as I was when I started writing this, well…it's time for me to follow through with my own words. I am here for a while longer SF. I love parts of the punks scene here, because when it's good, it's fucking amazing. So before I break up with you, let's try to make this work one more time.

Last Words:

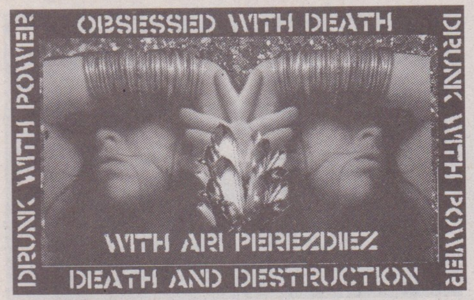
The Flex 7" kicked my ass last month. Calling all Chicago hardcore enthusiasts. Bring the mosh.

Big Ups to Cowabunga for turning out a giant crop of winning hardcore 7"s, I am reeling.

For those who have enough money for the reissue, but not for the originals (most of the world, ya'll) Svart Records has re-released a giant crop of Finnish punk must-haves.Also along the same vein, do not miss NE! Records' latest releases.

If you want to see what punk looks like in other spots of the world that may seem oh so far, go to the Tian an Men 89 website and shit your pants. They also have an Asian Punk Discography on this site.

Shout out to Victoria BC Canada punks Write Off. Their new tracks are fucking sick hardcore jams.



Selfie Natura: the Light of Ancestral Flash Photography

I woke up covered in dirt, with crusted blood on my face, the last thing I remember was dozing off against a tree while Sutekh Hexen played and then climbing up this hillside. The full moon was illuminating the trees in this bluish white light that was almost neon. Like when they use *nuit américaine* to create night in movies. It made me want to puke, so I did. A feeling of disappointment overcame me as I was spitting out the last of the half digested chunks of pizza. All this water-y puke was wasted, I was really hoping to puke on the Nazi lit table. OK so now you're probably all like what? Ari, why you being sketchy? Let me back track!

So a year ago I was at New Directions Fest in Olympia, teaching punx how to fuck over their boss with the IWW. I was walking down the street after the show one night wearing an old Carcass shirt and some dude stopped me because apparently there are no metal punx in Olympia (not true). He told me about a fest that happens in the woods of California every year and offered me a job at the fest. I had heard of it through whispers on the internet. Some of my friends who were in the punk scene or drift between punk and black metal were going or playing. I was stoked!!!! I got a spot confirmed, a ride lined up, and let all my friends know we were gonna spend a weekend in the woods getting dirt tans, bangovers and our nipples frozen off in the cold ass river.

Working wasn't so bad; I got to see all the bands I wanted. There was one night where I spent a double shift in the dark because my relief never showed up. Ironically it was the dude who told me about it, apparently he got really drunk and passed out in the woods. While I was there my friends had mentioned there being sketchy bands playing. Now unless I am specifically listening to RABM, I don't really expect much from metal as much as I do from punk. While we as punx can do our part to dismantle oppression, I ultimately feel that, as a person who faces intersectional oppressions, it's something I will never be able to escape. I will always face it in various levels, from shitty microagressions to full out hate and violence. I have come to a point in my life, as a survivor of oppression-based violence, that for the most part it takes a lot for me to feel physically unsafe. I'm still pissed—duh forever—but I almost come to expect people to be shitty. I don't want it, I don't think it's right or should be tolerated, but most people with privilege, politically inclined or not, have the capacity to be oppressive and will act out on that privilege regardless of intent.

Overall I had a lot of fun seeing all my friends and didn't experience anything that made me fear for my life as a POC in the woods with a bunch of white people and no cell phone reception. There was the whole pagan woo-woo/hippy reclamation of roots bullshit that can be cool and a way of fighting cultural appropriation (usually it's still shitty) but can easily descend in the opposite direction of the preservation of heritage. That's when white people get all these stupid ideas in their heads where they think they can totally dress up like Game of Thrones characters and do dumb shit on Washoe land. I'm just here for the metal, do we really gotta Viking LARP or dress up like hippy burners?

Fast forward to this year, it was my only chance to see Esoteric because they weren't playing a Bay Area show (what gives?) and I really wanted to see Loss, so I decided to go. There was an article posted on the internet by a group of Bay Area anarchist black metal fans calling it a Nazi rally. I feel this is slightly sensationalized; I am not one to shy away from exaggeration, I love to do it for comedic effect, but when it comes to serious accusations, it is pertinent that facts are clear and presented for what they are. It also obscures the visibility of the POCs and other marginalized folks who do attend and are involved in the metal scene in political ways. There is a difference between the people who attend and some people who organize/play, while there might be some overlapping of ideologies in those two camps, not all 500 of those people are white supremacists.

Metal is tricky to navigate for people who are also political, while it is a genre born out of alienation and aggression much like punk, its main narrative is not born out of a radical analysis. This is not to discredit the people who do make and listen to politically inclined metal music, but overall in an international context these people are a minority. I am constantly reevaluating how I can appreciate shit and not end up listening to projects that might be questionable in their motives. It makes the overall process of finding out about underground metal (which in its own way forces itself to stay underground and unattainable) even more daunting. Also sharing spaces with sketchy people at non-sketchy metal shows has become more and more of a visible reality for me. It's not like I'm at a house show and no one has a problem with me kicking out the rapist. I'm now at shows where I only know like three other people who would have my back if anything went down and the rest are strangers. Most of the people I have encountered in underground metal have really shallow political analysis. While on the surface might be like, "Oh yeah, that thing you are talking about is so messed up," but when it comes down to getting real shit done, the back and forth, "Well you know..." a tone of uncertainty comes to the surface and these people are exposed for who they really are. For them, integrity only matters when it comes to aesthetics and "trveness." I hate to break it to you but beating up sketchies and backing up your talk is a million times more kvlt than paying me lip service and taking really grim pictures in the woods with your friends.

This year a lot of my friends, who were also punx of color, decided to go so we could spend the weekend together. We all live very far from each other and are into heavier music. While we all have different experiences in metal, our narratives are similar in that we are into a music culture that is not so welcoming to us on various levels. My friends mentioned being excited about some bands that were attending but felt uneasy about sharing the woods with a bunch of people who could possibly be white supremacists. We decided to stick together.

When the article regarding the Nazi accusations was published, this festival issued a statement that the fest

"…will never be co-opted by outside interests. I am completely in control of the event. No platform is given to any political positions either by allowing such messages on stage or by allowing confrontation among our attendees." and added a line in their program that the fest was a "…non-exclusionary, family-friendly gathering, curated for the betterment of the musical community." It seemed legit-ish and it seemed like they were taking positive steps to deal with fascism and white supremacy in the metal community.

This small hope (I never get my hopes up too high for most anything these days, disenchantment punx forever) dissipated once I got there and the first thing out of my friends' mouths were, "Did you see the Nazi table?" Apparently the organizers of the fest had allowed a white supremacist bookseller to vend at the fest and it wasn't like they were selling crypto-fascist literature that would fuel the fire for a many long and drawn out flame war; this was straight up white nationalist *garbaggio*. I ask the organizers of this fest, like seriously? How is this not giving a political platform to white supremacy? Talk up a big Asatru game with your Nine Noble Virtues and this is what you give us? Why be so big about this religion if you're just gonna not even live up to it? Or does that only apply to your interactions with white people? Is it just to make a quick $400 off of someone who seeks to destroy the very thing you are defending them under? If you are all about money I can't understand why 'cause, last time I heard, all the money you tried to make was burnt up in that light of ancestral fire.

The feeling of the fest this year was unsettling, my friends and I felt vibed out in that passive aggressive West Coast way. While having a real conversation about racism in metal while walking down a dark path, some dude straight up Nazi saluted us and ran off. We kept to ourselves for the most part, only talking to people we already knew. We definitely annoyed some uptight/grim people with our loud talk and natural ability to take space away from boring white cis people. On Saturday, a freak snowstorm happened and the white nationalist bookseller left and never came back.

There were a few positive aspects of the fest, like most of the bands, who ruled, besides the shitty and ambiguous set times (a fest so kvlt you don't even know when the bands really play). I also got to swim, drink fancy beer, hang out with my friends from up and down the West Coast, climb mountains and think about really deep dude shit. Have real talk with some really tender punx I love very much, and also have a hot tub and hotel party adventure that all began with me and my friend shivering in a car in the sleet and demanding bread bowls.

After the fest was over the organizer was confronted about the white nationalist bookseller, he ended up saying a bunch of bullshit about free speech and the constitutional right to it and said his fest needs to be open to everyone including racists blah, blah, blah. A few performers expressed concern with the table and their association with the fest, now that it is openly known that this dude condones white supremacy. I don't think they are playing next year.

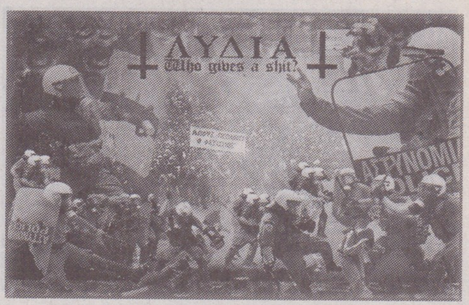
I am not going to go next year. I'm not giving my time to weak baby hipster Nazis who under a guise of statist liberalism can't even construct or understand a basic and cohesive ideology of inclusivity. While this was not a "Nazi Rally," the environment was definitely not one to condemn white supremacy; they openly embraced it.

We need to start having real conversations on how to carve out space as marginalized folks in the extreme metal scene, on how to combat ideologies whose ultimate goal is our demise. We also need to actively center bands and people who promote and actually carry through with promoting acceptance and ultimately liberation of marginalized people. I know a lot of people who actively do that already, I appreciate their strength and passion and refusal to stand down.

My friends are also writing a piece about the general experience of being a POC in metal, and how this fest was all about pagan (i.e. white) woo-woo but it was on Washoe land, and the radical history of that land. I'll write about it as soon as it comes out.

My partner in Bad Bitch-ery, Nyky Gomez, just started a new zine distro for POC zines called Brown Recluse, submit and support! brownreclusezinedistro.webs.com

I'll stop writing columns about going to fests and then complaining about them, I promise! XO Ari



It's been a great year for Greek punk! It started off with the Antimob 12" which still gets spun on a weekly basis, and back home new bands are constantly forming, older bands are putting out new material and I'm insanely happy to be the owner of a *Diataraxi* comp reissue. So what if it's not the original, I need the music fuckers! Some of the records that've been reissued these last couple years are just so fucking brilliant, they *should* be available to every punk: like the ANTI… tape that was pressed to vinyl, the *Diataraxi Kinis Isihias* comp, the Adiexodo *.38* LP and the Ex-Humans' *Anofeli Epiviosi* LP.

Let's get to the new records though! *Sick of this Life 12"* by Cut Off from Athens is fastcore meets breakdown meets blastbeat meets powerviolence meets grind meets mathcore. Greek salad core mixed in a power blender—get your mosh on! Gutter and Dirty Wombs from Patra also have a split 12" together, and while they play different styles, it's a fine pick: Dirty Wombs have been super active in their local Patra scene, setting up shows and fests, and you should check out their singer's zine, *Winterview*. Gutter share a vocalist with Antimob (here channeling his love for '80s USHC), the twin guitarists dynamic duo from crust/hardcore outfit Sarabante and a drummer with… oh, about half a dozen other bands going right now in Athens (you know how it is with drummers, few and far between). Speaking of Sarabante, their recent 45 *Ermaia ton Kairon/Under the Shadows* was a good follow up to their, really pretty darn good, LP and the track sung in Greek is especially epic! Call it Eurocrust, call it Tragedycore, either way it's catchy and furious. Another track that I've been blasting that sounds great (because it's sung in Greek) is "Koritsi stin Akti" from Bazooka's recent self-titled LP; a dark lament to the dead girl on the beach…That whole record took a while to grow on me, as I was more used to their spazzier Spits-styled frenzy, but I conclude that I like this fermented turn towards psychedelia, so long as they retain that teengenerate spirit that was so very refreshing when they first started out…knowing them, that shouldn't be too hard. Also, Bad Trip from Salonica have a new LP out, with amazing artwork and of course, their signature slow, crushing sludgy post-hardcore, complete with psychedelic loops and cataclysmic crescendos! They're one of the most active DIY bands I've ever met, as they will seriously build their own PA, cram it into a van, then tour the fuck out of Greece, the Balkans and Europe, setting everything up themselves, proclaiming, "just gimme one socket to plug into and we'll set you up a show!" So, if you don't really like vocals but live for the booming sound, check this record out! I'm going to try and interview them for this column!

The record however that I want to tell you about today is the Pandimia 12" *Moderna Panoukla* (modern plague). First off, let me say that when I first heard this band in 2010 I was utterly blown away! It was mean, melodic, dark and angry, completely hateful and misanthropic, ideal for those moments when you grab your headphones and storm out the door into the night in the mood for revenge.

The first song I heard, called "Gourounia stin Omihli" (pigs in the fog), is also the one to kick in the record and as the guitar closes in on you like a predator about to pounce, the singer Miltos spits into the microphone, "Here, again, they came out in packs, slow moving, in blue and khaki, looking for victims, roaming the city, their next victim could be you. Cloaked in a fog, that stings the eyes and burns the throat, pigs in the fog, they're around here, somewhere!"

This is an instant classic and along with Genia tou Haous' "Bastardokratia" is an anti-cop gem that manages to express the scorn and anger of being attacked by riot cops. Tear gas has just exploded at your feet and your lungs are heaving with adrenaline and panic. Blinded and seething, you try and dodge the cops by staying close to others and away from the side streets. Breathing is critical. The more you gasp for oxygen the more gas floods your lungs and fires up your nose. Rubbing your eyes only makes the stinging and uncontrollable watering worse, the micro-molecules floating in the air, cloaking everything in a toxic fog. Then night falls and the sky lights up with the smoke of inevitable destruction.

The cops are lined up outside the parliament, where the fallen warrior of old lies in his cement cenotaph. In front of them is a line of fascist scum waving their flags and puffing their chests. The cops protect the fascist parastate, that protects the scum inside, who protect their own interests. No memorial or history book will ever tell you the whole truth. They teach you that battle is noble; that "heroes" die for "their" "country" and that we must honour the past and the dead. But "there is no yesterday, there is no tomorrow. Soon to be dead, we exist in the battle planes they send us to. Unknown Soldier; prey or hunter?" If the jangly guitar on this track could have been played at twice the speed it would have sounded awesome! The bass however does a great job of keeping this brooding, especially alongside the marching drum rhythm that fits so well with the theme of the song. ("Unknown Soldier")

"Propaganda" is another hard-hitter, with a clear and catchy opening riff/main theme, a crashing chorus and powerful delivery! Critiquing the wretched role of the media in spreading propaganda and deceiving public opinion, this track has lyrics urging the listeners to shut their eyes and ears to the images, "you're lost if your life falls in their hands," summing up the bogus mentality preached on the eight o'clock news by the government's conniving parrots: "There is only a golden democracy. There are only high ideals. There is only the need for security. There is only one nation so sweet."

The closing track, "Kingdom of Decline," is also probably their best: an ode to our shitty city Athens, inspired by our lurid, rancid land Greece, this is their *piece de resistance!* The guitar creeps in, then soars and swirls around your head in a kaleidoscopic manner. The vocals are more despairing and bitter than ever, mournfully snarling that it's about more than mere survival. "People in city prisons, numbered; running without knowing what they seek. Others will show that they're happy; outside they're smiling but on the inside they weep. No living, in the kingdom of decline you merely survive." You walk around in a daze of misery and hate, everything flashing past you like cars in the night, as the cymbals crash and the guitar solo at the end washes over you like a wave, finally drowning everything out…

"Into the Well Again" continues the narrative theme, with references to the spineless fascist scum and how it's time for them to go back into the pits they came from. On "Miasma" the bass is the main character and keeps things tight, while the lyrics describe how the vile and paranoid city grows its roots inside you like a disease. On "Bad Awakening" the guitar gets an extra level of depth thanks to some spacey slide/warp effect, making this sound ominous and psychedelic, with a strong rhythm section and lyrics about the utopias we create in our minds. "Alone at the Top" is a slower, sadder track, with a wailing chorus and you can tell from the guitar that these guys also like to listen to some black metal and post-harcore; the effects sound rather excellent. My one complaint for the whole record, is that *it should have all been played faster*!

Two of these tracks, "Pigs in the Fog" and "Unknown Soldier," appeared on the 2011 Spanish comp *Recopilatorio Solidario: El Triangulo Anarquista*, while "Propaganda" and "Kingdom of Decline" were originally on the Greek 2010 comp *Solidarity is our Weapon*. All four of them are faster than the ones on this 12". I know it might seem odd to say this after so much praise, but this is just my personal opinion: what they play on the record is fantastic, don't get me wrong. It's well written, very well produced, I bet they even used a metronome, ha ha! That would explain why everything has been slowed down from crusty anarchopunk, to almost mid-tempo post-punk with guitar sections that sound more '90s Greek rock than '80s Greek punk. However, the raw energy and attention to detail are ultimately what make this record so good, even if some of the basement grit got lost in the process…E-p-i-c!

Pandimia have managed to craft an excellent record, which I just can't get enough of in spite of everything!. This record is also special to me because I know some of the people who helped make it possible, like my friend Bak of Scullcrasher Distro, Darek of Scarecrow Distro and Pavlis of We Don't Fight It Distro in Larissa. I know they all work *really* hard at what they do and are constantly working on new projects and finding ways to support our local scene. This record is dedicated to Villa Amalias, which is the reason this band exists to begin with really...

In related news, the Kallidromiou basement has been completely revamped and looking terrific! The bleachers are gone, there's a fresh coat of paint on everything and I think they even fixed/got new gear? It's so important to know that despite the mayhem going on right now (and almost all the central Athens squats being evicted by the pigs) people are not giving up or giving in and are intead continuing to pursue what is right, and what is needed.

There was so much more I wanted to say—about fascism, violence, deceipt and despair—but I'll keep it for next time.Until then, who gives a shit?

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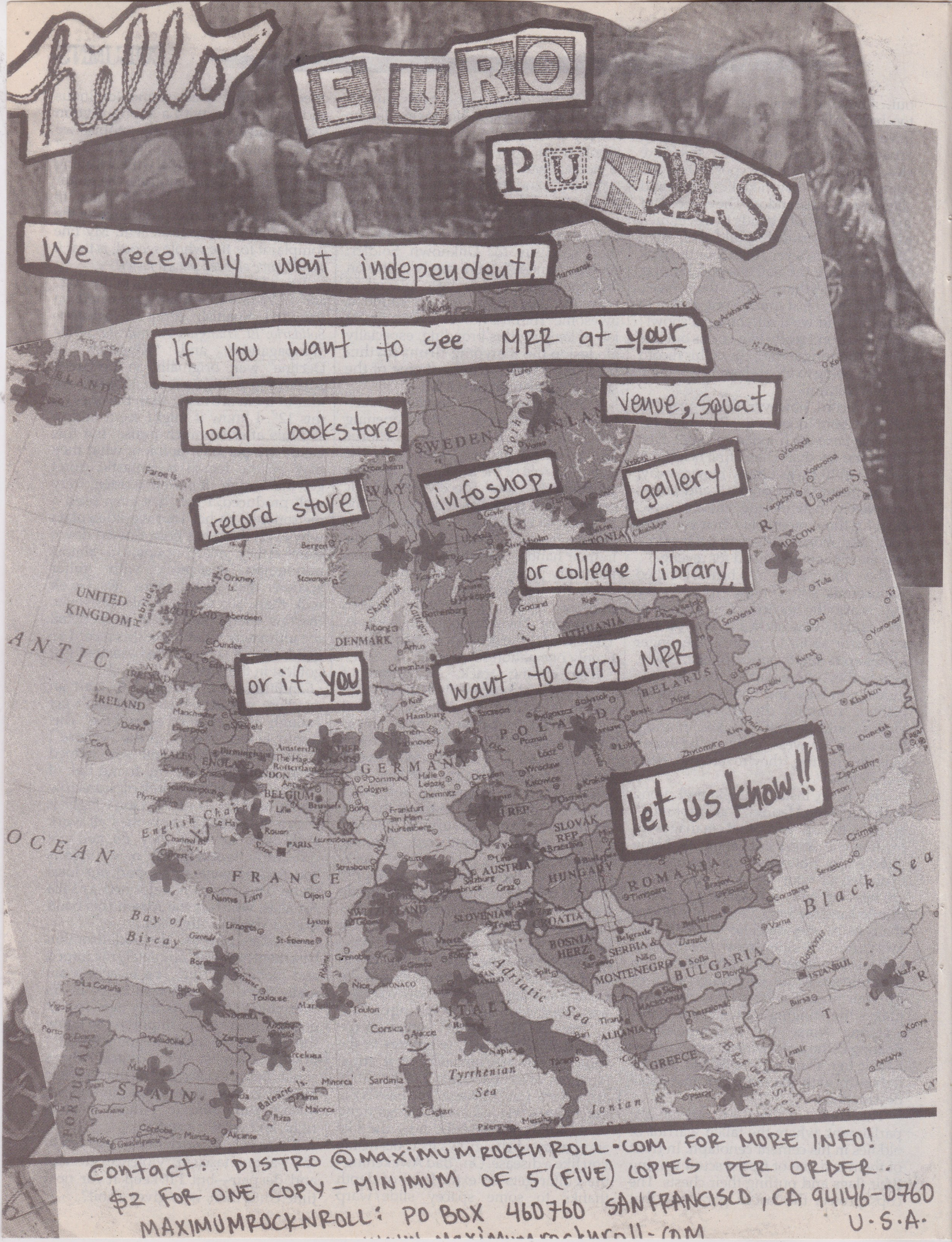
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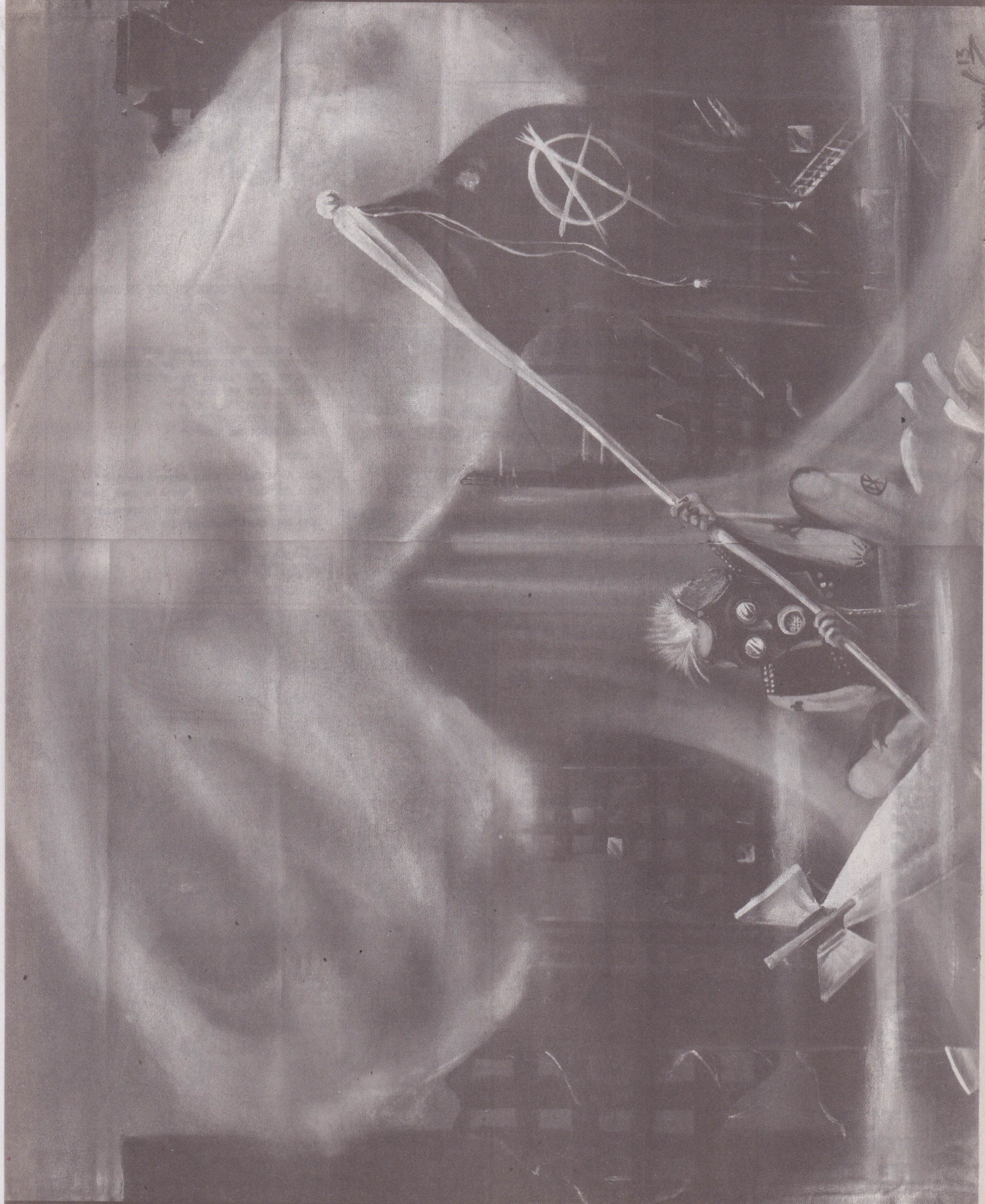


by Michael "Worm" Brown

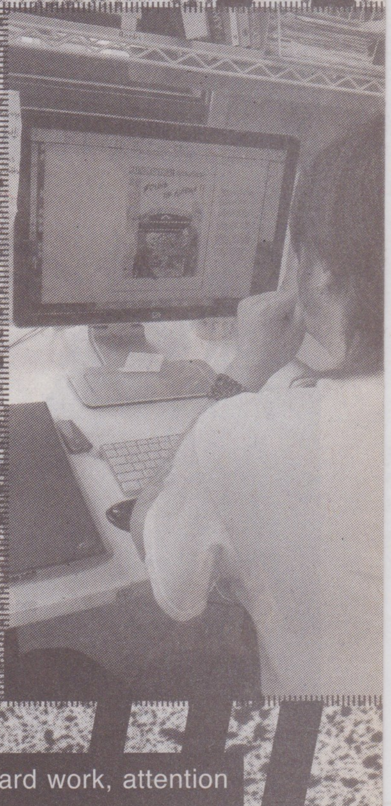
SHITWORKER OF THE MONTH

DAN GUDGEL

Dan is one of our solid as fuck proofreaders and a New Issue Day mainstay, he occasionally helps out with editing and layouts. He started off as a transcriber back in 2010. Dan has also been working on our new international compilation, showing up to the listening parties and working on the layout, sometimes even late into the night. He is a newcomer to our layout program but learned it pretty fast and hasn't looked back since!

Dan loves to green tape records and is a master at this highly regarded punk artform.

When not helping out at *MRR* Dan plays drums and various electronics in his band The Manual and the Machine, rides his bike around the city and brown bags beer in the park. He's also into pretty deep shit, like Zen Buddhist mediation, Origin theory and prehistory. He loves to create stuff like small books and zines that he silkscreens himself and noise collages with sound samples he collects throughout the city.



Dan prefers the immediacy of local DIY punk over internet punk culture, he loves going to shows and running into people he knows, going to band practice, finding out about music by seeing it live. He feels lucky to be apart of the San Francisco punk community because it's such an active place with people constantly coming through.

We thank you Dan for all your hard work, attention to detail, punctuality, dedication and fancy beer!

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SYRIAN ANARCHIST CHALLENGES THE REBEL/REGIME BINARY VIEW OF RESISTANCE

by Joshua Stephens for Truthout

As the US intensifies its push for military intervention in Syria, virtually the only narrative available swings from the brutal regime of Bashar al-Assad to the role of Islamist elements within the resistance. Further, where dissent with the US position appears, much of it hinges on the contradiction of providing support for Al Qaeda-linked entities seeking to topple the regime, as though they represent the only countervailing force to the existing dictatorship. But as Jay Cassano recently wrote for tech magazine *Fast Company*, the network of unarmed, democratic resistance to Assad's regime is rich and varied, representing a vast web of local political initiatives, arts-based coalitions, human rights organizations, nonviolence groups and more. (The Syria Nonviolence Movement created an online, interactive map to demonstrate this intricate network of connections.)

Meanwhile, the writing and dispatches of Syrian anarchists have been enormously influential in other Arab struggles, with anarchists tortured to death in Assad's prisons memorialized in the writing of Palestinians and at demonstrations for Palestinian political prisoners held in Israel. Two key features of this unfolding warrant close attention: the manner in which anarchists in the Arab world are increasingly staging critiques and interventions that upend the contradictions held up as justification for US foreign policy, and the ongoing conversations between anti-authoritarian movements in the Arab world that bypass and remain unmediated by Western reference points. Whether Syrian anarchists' insistence on self-determination as a central organizing principle can withstand the immediate reality of violence or the leverage of foreign interests remains an open question.

Nader Atassi is a Syrian political researcher and writer originally from Homs, currently living between the United States and Beirut, Lebanon. He runs the blog Darth Nader, reflecting on events within the Syrian revolution. I talked him into chatting about its anarchist traces and the prospect of US intervention.

Anarchists have been both active in and writing from the Syrian revolution since the get-go. Do you have any sense of what sort of activity was happening prior? Were there influential threads that generated a Syrian articulation of anarchism?

Nader Atassi: Due to the authoritarian nature of the Syrian regime, there was always very little space to operate before the revolution began. However, in terms of anarchism in the Arab world, many of the most prominent voices were Syrians'. Despite there being no organizing that was explicitly "anarchist," Syrian bloggers and writers with anarchist influences were becoming increasingly prominent in the "scene" in the last decade or so. Mazen Kamalmaz is a Syrian anarchist who has written a lot over the last few years. His writings contain a lot of anarchist theory applied to contemporary situations, and he was a prominent voice in Arab anarchism long before the uprising began. He's written a good deal in Arabic, and recently gave a talk in a cafe in Cairo titled "What is Anarchism?"

In terms of organizing, the situation was different however. In the tough political landscape of an authoritarian regime, many had to get creative and exploit openings they saw in order to organize any type of movement, and this led to a de facto decentralized mode of organizing. For example, student movements erupted in Syrian universities during the second Palestinian intifada and the Iraq war. This was a type of popular discontent that the regime tolerated. Marches were organized to protest the Iraq war or in solidarity with the Palestinian intifada. Although many members of the *mukhabarat* infiltrated those movements and monitored them closely, this was a purely spontaneous eruption on the part of the students. And although the students were well aware how closely they were being watched (apparently, *mukhabarat* used to follow the marches with a notepad, writing down what slogans were being chanted and being written on signs), they used this little political space they were given to operate in order to gradually address domestic issues within the regime-sanctioned protests about foreign issues.

One of the most daring episodes I've heard of is when students at Aleppo University, in a protest against the Iraq war, raised signs with the slogan "No to the Emergency Law" (Syria has been under Emergency Law since 1963). Such actions were unheard of at the time. Many of the students who spontaneously emerged as charismatic organizers from within those protests before the uprising began disappearing very early on in the current uprising. The regime was wary of those activist networks that were created as a result of those previous movements and thus immediately cracked down on those peaceful activists that it knew may be a threat to them (and at the same time, it became more lenient with the jihadi networks, releasing hundreds of them from prison in late 2011). Aleppo University, as it so happens, has a very well-known student movement in favor of the uprising, so much so that it has been dubbed "University of the Revolution." The regime would later target the university, killing many students in the School of Architecture.

You recently wrote on your blog about possible US intervention as a sort of corollary to Iranian and Russian intervention on behalf of Assad, and Islamist intervention in revolutionary movements. Much as with Egypt recently, anarchists seem something of signature voice against two unsatisfactory poles within mainstream coverage—a voice preoccupied with self-determination. Is that a fair understanding?

Yes, I believe it is, but I would clarify a few things, as well. In the case of Syria, there are many who fit that description; not only anarchists, but Trotskyists, Marxists, leftists and even some liberals. Also, this iteration of self-determination is based on autonomy and decentralization, not Wilsonian notions of "one people" with some kind of nationalist, centralized self-determination. It is about Syrians being able to determine their own destinies not in the nationalist sense, but in the micro-political sense. So, for example, Syrian self-determination doesn't mean one track, which all the Syrians follow, but each person determining their own track, without others interfering. So, Syrian Kurds, for example, also have the right to full self-determination in this conception, rather than forcing them into an arbitrary Syrian identity and saying that all the people that fall under this identity have one destiny.

And when we talk about parties, such as the regime, but also its foreign allies and the jihadis who are against Syrian self-determination—this is not because there is one narrative of Syrian self-determination and jihadis are against it... Rather, they want to impose their own narrative on everyone else. The regime works and has always worked against Syrian self-determination because it holds all political power and refuses to share it. The Islamists work against Syrian self-determination not by virtue of them being Islamists (which is why a lot of liberals oppose them), but because they have a vision of how society should function and want to forcefully impose that on others whether those people consent to it or not. This is against Syrian self-determination, as well. The allies of the Assad regime—Iran, Russia and various foreign militias—are against Syrian self-determination because they are determined to prop up this regime due to the fact that they've decided their geopolitical interests supersede Syrians deciding their destiny for themselves.

So yes, the mainstream coverage always tries to portray people as belonging to some kind of binary. But the Syrian revolution erupted as people demanding self-determination from the one party that was denying it to them: the regime of Bashar al-Assad. As time passed, other actors came onto the scene who also denied Syrians their self-determination, even some who fought against the regime. But the position was never simply to be against the regime for the sake of being against the regime, just as I presume that in Egypt, our comrades' position is not being against the *Ikhwan* [Muslim Brotherhood] for the sake of being against the *Ikhwan*. The regime took self-determination away from the people, and any removal of the regime that results in replacing it with someone else who will dominate Syrians should not be seen as a success. As in Egypt, when the *Ikhwan* came to power, those who considered them an affront to the revolution, even if they weren't *felool* [Mubarak loyalists], kept repeating the slogan "*al thawra mustamera*" ["the revolution continues"]. So, too, will it be in Syria if, after the regime is gone, a party comes to power that also denies Syrians their right to determine their own destiny.

When I interviewed Mohammed Bamyeh this year, he talked about Syria as a really interesting example of anarchism being a driving methodology on the ground. He pointed out that when one hears about organization within the Syrian revolution, one hears about committees and forms that are quite horizontal and autonomous. His suggestion seems borne out by what people like Budour Hassan have brought to light, documenting the life and work of Omar Aziz. Do you see that influence in what your comrades are doing and reporting?

Yes, this comes back to how anarchism should be seen as a set of practices rather than an ideology. Much of the organizing within the Syrian uprising has had an anarchistic approach, even if not explicit. There is the work that the martyr Omar Aziz contributed to the emergence of the local councils, which Tahrir-ICN and Budour Hassan have documented very well. Essentially, these councils were conceived by Aziz as organizations where self-governance and mutual aid could flourish. I believe Omar's vision did breathe life into the way local councils operate, although it is worth noting that the councils have stopped short of self-governance, opting instead for focusing on media and aid efforts. But they still operate based on principles of mutual aid, cooperation and consensus.

The city of Yabroud, halfway between Damascus and Homs, is the Syrian uprising's commune. Also a model of sectarian coexistence, with a large Christian population living in the city, Yabroud has become a model of autonomy and self-governance in Syria. After the regime security forces withdrew from Yabroud in order for Assad to concentrate elsewhere, residents stepped in to fill the vacuum, declaring "we are now organizing all the aspects of the city life by ourselves [sic]." From decorating the city to renaming the school "Freedom School," Yabroud is certainly what many Syrians, myself included, hope life after Assad will look like. Other areas controlled by reactionary jihadis paint a potentially grimmer picture of the future, but nevertheless, it is important to acknowledge that there are alternatives. There's also a hardcore network of activists located all over the country, but mainly in Damascus, called the Syrian Revolutionary Youth. They're a secretive organization, and they hold extremely daring protests, oftentimes in the very center of regime-controlled Damascus, wearing masks and carrying signs and flags of the Syrian revolution – often accompanied with Kurdish flags (another taboo in Syria).

In the city of Darayya in the suburbs of Damascus, where the regime has waged a vicious battle ever since it fell to rebels in November 2012, some residents have decided to come together and create a newspaper in the midst of all the fighting, called *Enab Baladi* (meaning "local grapes," as Darayya is famous for its grapes). Their paper focuses both on what is happening locally in Darayya and what is happening in the rest of Syria. It's printed and distributed for free throughout the city. [The] principles [of] self-governance, autonomy, mutual aid and cooperation are present in a lot of the organizations within the uprising. The organizations that operate according to some of those principles obviously don't comprise the totality of the uprising. There are reactionary elements, sectarian elements, imperialist elements. But we've heard about that a lot, haven't we? There are people doing great work based on sound principles who deserve our support.

How do you think US intervention would ultimately affect the makeup or dynamics of the revolution?

I think, in general, intervention has affected the uprising very negatively, and I think US intervention won't be any different. But I think how this specific intervention will ultimately affect the makeup or dynamics of the revolution depends on the specific scope of the US strikes. If the US strikes the way they are saying they are going to, that is, "punitive," "limited," "surgical," "symbolic" strikes, then this won't leave any significant changes on the battlefield. It may, however, give the Assad regime a propaganda victory, as then it can claim that it was "steadfast against US imperialism." Dictators who survive wars against them have a tendency to declare victories simply on the basis of surviving, even if in reality they were on the losing side. After Saddam Hussein was driven out of Kuwait by the US, Saudi Arabia and others, he remained in power for telve more years, twelve years that were filled with propaganda about how Saddam remained steadfast during "the mother of all battles."

If the strikes end up being tougher than what is currently being discussed, for one reason or another, and they do make a significant change on the battlefield, or do significantly weaken the Assad regime, then I think the potential negative effects will be different. I think this will lead to a future Syrians won't have a hand in determining. The US may not like Assad, but they have many times expressed that they believe that regime institutions should remain intact in order to ensure stability in a future Syria. In short, as many have noted, the US wants "Assadism without Assad." They want the regime without the figure of Assad, just like what they got in Egypt, when Mubarak stepped down but the "deep state" of the military remained, and just like what happened in Yemen where the US negotiated for the president to step down but for everything to remain largely the same. The problem with this is Syrians chanted, "The people demand the downfall of the regime," not just Assad. There is consensus across the board, from the US to Russia to Iran, that no matter what happens in Syria, regime institutions should remain intact—the same institutions that were built by the dictatorship, the same institutions that plundered Syria and provoked the popular discontent that started this uprising, the same institutions that are merely the remnants of French colonialism. Everyone in Syria knows that the US's preferred candidates for leadership roles in any future Syria are those Syrians who were part of the regime and then defected: Ba'athist bureaucrats turned neoliberal technocrats turned "defectors." These are the people the US would have rule Syria.

Syrians have already sacrificed so much. They have paid the highest price for their demands. I don't want all that to go to waste. In the haste to get rid of Assad, the symbol of the regime, I hope the regime is not preserved. Syria deserves better than a bunch of ragtag institutions and a bureaucracy built by dictators who wished to keep the Syrian people under control and pacified. There should be no reason to preserve institutions that have participated in the looting of the country and the killing of the people. And knowing that that's what the US desires for Syria, I reject any direct involvement by the US. If the US wants to help, it can start by using diplomacy to talk to Russia and Iran and convince them to stop the war so that Syrians themselves can determine what is the next course of action. But US intervening directly is outsiders determining the next stage for Syrians, something I believe should be rejected.

What can folks outside of Syria do to provide support?

For people outside, it's tough. In terms of material support, there's very little that can be done. The only thing that I can think of that's possible on a large scale is discursive/intellectual support. The left has been very hostile to the Syrian uprising, treating the worst elements of anti-regime activity as if they are the only elements of it, and accepting regime narratives at face value. What I'd ask people to do is to help set that record straight and show that there are elements of the Syrian uprising that are worth supporting. Help break that harmful binary that the decision is between Assad or Al Qaeda, or Assad and US imperialism. Be fair to the history and sacrifices of the Syrian people by giving an accurate account. Perhaps, it's too late, and the hegemonic narratives are too powerful in the present to overcome. But if people start now, maybe the history books can at least be fair.

GREEK ANTI-FASCIST HIP-HOP ARTIST AND ACTIVIST MURDERED BY GOLDEN DAWN

from contrainfo.com

In the early hours of September 18, 2013, 34-year-old antifascist Pavlos Fyssas (aka Killah P) was stabbed to death by Nazis of the Golden Dawn party in Piraeus (port of Athens).

Raw reports on indymedia describe that the murder took place just after midnight on Wednesday in Amfiali, in the Keratsini district of Piraeus. It appears that Pavlos Fyssas and his small company of friends were persecuted and ambushed by a larger group of Nazis. This in the presence of cops from the DIAS motorcycle unit. Minutes later, the antifascist was stabbed twice by one of the Nazis who came out of a vehicle and attacked him. The assailant was arrested by cops at the scene. But the exact circumstances of the assassination are yet to be confirmed, and much of this news comes from mainstream media coverage.

Pavlos Fyssas succumbed to his injuries shortly after he was evacuated in the Nikaia hospital. His funeral was arranged for September 19 at the Schisto cemetery.

Over the last period, there have been several attempted murders and assassinations of "people of color" (migrants, etc.) across Greece. This time, a Greek-born white leftist was assassinated by fascist scum. It appears, though, that Pavlos Fyssas was not a member of any leftist organization, but rather a street fighter with strong antifascist action. Killah P(ast) was his stage name as hip-hopper/rapper.

Meanwhile, there were major "repercussions" in official politics. The establishment parties already tried to manipulate this deadly incident towards electoral gains, while the Golden Dawn parliamentary thugs as always refuted any involvement of their devoted followers in any murder, again for electoral gains. However, the 45-year-old stabber Giorgos Roupakias, resident of Nikaia, has confessed his deed to the police, as well as his close association with the Golden Dawn (which is well documented). The murderer is in custody, and three other Nazis—including his wife—were also detained, for withholding evidence of Roupakias' association to the Nazi party.

On September 18, antifascist protests were called in response to the assassination in more than twenty cities/towns across Greece. Also, in few cities (e.g. in Chania, on Crete) Golden Dawn offices were trashed, and police troops were attacked. Various different direct actions happened at numerous spontaneous protests throughout the day.

During a large evening demonstration near the murder scene in Keratsini, heavy clashes broke out against the police; dozens of protesters were detained amid street battles (many faced charges). Previously, the leader of the far-right party, Independent Greeks, alongside his patriot henchmen were effectively attacked by antifascists. At least one demonstrator suffered severe eye injury from a direct shot of police tear gas, and underwent surgery at a local hospital. Doctors from the Tzaneio hospital stated that 31 protesters who were treated after the antifascist march in Keratsini were all wounded on the head by DIAS and DELTA cops. In addition, anti-riot squadrons and plainclothes thugs attacked antifascists jointly during that demo in Piraeus.

Clashes occurred in Thessaloniki and Patras, too, where mass detentions were reported. Immediately after the killing of Pavlos Fyssas, various solidarity actions took place not only in Greece but also across Europe (in Germany, Italy, Spain, Netherlands, France, Belgium, Sweden, Poland, Cyprus, and the UK). More protests to come…

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NEW BLOOD

SEND YOUR NEW BLOOD SUBMISSIONS TO KAT AT MAXIMUMROCKNROLL DOT COM

BY KAT SMITH

FOUR NEW BANDS WITH DEMOS OUT THAT WE THINK YOU SHOULD KNOW ABOUT

DATE/LOCATION FORMED
REASON FOR FORMING
LYRICAL CONTENT
DESCRIPTION OF SOUND
FUTURE PLANS

PROVOS

1) Provos began on March 7th of this year between bands at an Iron Lung concert.
2) The band formed to have some fun on the weekends and on the occasional weekday.
3) The lyrical content deals with feeling indifferent toward both life and punk music.
4) I'm not sure. Government Issue meets Heresy, kind of (maybe).
5) Nothing other than to continue writing jams; we'll have an EP recorded soon.

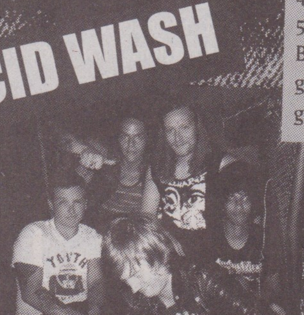
SNØB

1) Formed in Vancouver, spring of 2013. Tomek-vocals, Foat-bass, Pierre-drums, Clint-guitar (thanks Isaiah for filling in on guitar when needed).
2) Foat, Clint and Tomek talked about starting a good hardcore band while on tour last year with Koszmar. After a few months we finally got around to doing it. Pierre joined on drums and we started playing shows and recorded a demo a few weeks after.
3) Punks, hypocrites, not taking punk too seriously, being the best band in the world. Some people think we're ignorant and get offended by our lyrics. That always amuses us.
4) Early 80's US hardcore, simple and fast. Not for wimps.
5) Snøb will be joining Koszmar on tour this September. Sold out of our demo tape (we may make more, we may not) but most of it will be released on 7" format through Mata la Musica Discos sometime soon. More releases and tours to follow. Contact koszmarpunk@gmail.com for all your Snøb needs.

MERCY KILLINGS

1) We started talking about doing this band in January 2013 and finally started practicing the following February/ March in Richmond, VA.
2) Zach, Eric and I were drunk and they mentioned that the most recent live version of Violent Outburst wasn't really working out. I guess Eric and Baybay weren't feeling the songs that Zach and Patrick were presenting to them. VO was gonna keep going as a recording project with Zach and Patrick, but the musicians of the current incarnation wanted to do another band with different songs they'd been working on that didn't fit in with the VO songs, so they asked my dumb ass to front it. I'd played in Wasted Time with Zach before and Eric played bass for about a year in that band as well, plus WT had toured with Government Warning a bunch, so we were all acquainted with each other in that respect. I'd also known Baybay for years, we'd often flirted with the idea of playing together, and while I didn't know Jeff very well at the time I've come to find that he is a nice guy as well. I thought about it and realized these were the only people in Richmond I'd wanna play music with, even if it was just fucking around and making some noise every now and then, so I agreed to join up.
3) Some of the lyrics are leftovers from the last Wasted Time songs that were written but never recorded and some are new. For those familiar with WT, these lyrics aren't much different from those.
4) HARDCORE PUNK
5) I will be releasing a 6 song 7" on Beach Impediment Records probably around late summer / early fall of 2013. Beyond that, hopefully more writing once Eric and Baybay are back from Europe with Sickoids and perhaps some gigs when and if time permits. No illusions, just a desire to create hardcore when we can. beachimpediment@gmail.com or Mercy Killings, c/o Beach Impediment Records, PO Box 8335, Virginia Beach, VA 23450, USA. Cheers!

ACID WASH

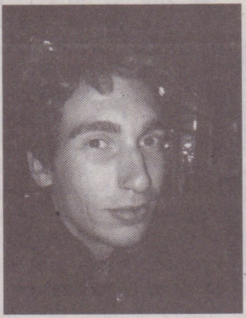


1) Portland, OR at 4:20PM on Tuesday, 2012
2) Because Thin Lizzy and Judas Priest rock...and don't forget roll.
3) Words about driving up yer spirit and maintaining a righteous attitude. Rock hard, ride free.
4) Beer battered and deep fried rock'n'roll mudslide, with a side of zesty peppernickels. Smokin'!
5) Rock hard, ride free. We plan to record an LP later this year and eventually tour with Bud Light Lime. Contact: AcidWashpdx@gmail.com / Acid-Wash.bandcamp.com

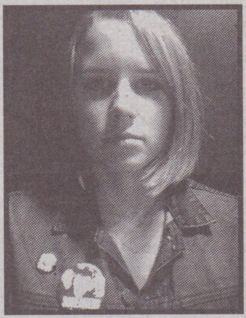
MRR asks you!

WHAT'S THE SCOOP?

This month's question was "What aspect of the current punk scene do you find detrimental?" Asked at the Pleasure Leftists shows in Oakland and SF. By Ethan.

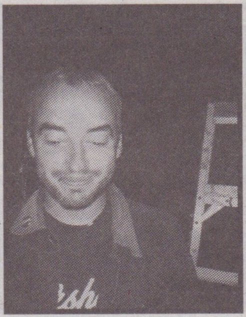


Marc, Oakland, CA
Insularity!

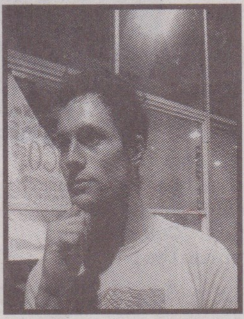


Lindsey, SF, CA
Poser, elitists, and scallywags that bring their dogs to shows.

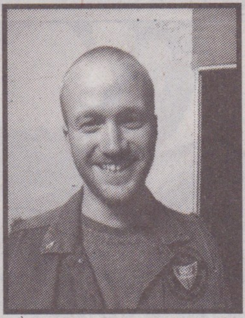
Lena, Oakland, CA
There's too much hardcore!



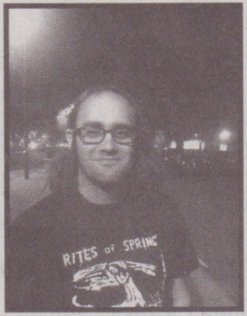
Jonny, Oakland, CA
Being cool and patriarchal fuckheads.



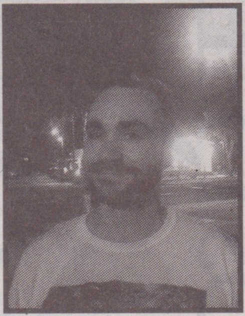
Ryan, Oakland, CA
Not being as inclusive or supportive of other people/ideas that are still radical, forward thinking, anti-asshole, ect.



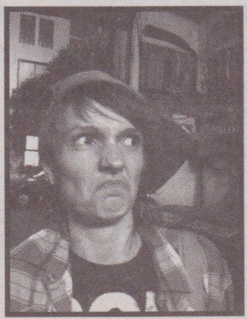
Andy, Oakland, CA
There is not enough critical thought.



Dan, Oakland, CA
The current correlation between straightedge and parted hair.

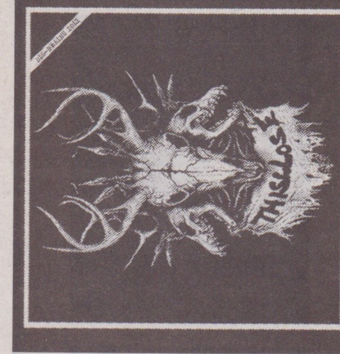


B, Oakland, CA
I don't like the anti-PC shit.



Kat, SF, CA
Desperation for acceptance.

Alexis, Oakland, CA
There aren't more shows like Sarah Kirsch's This is Not a Step memorial, where normal dudes feel uncomfortable. Our primary social platform is Facebook. Too often I have to choose between a hardcore show where a dude'll step on me the whole time or a post-punk show with mediocre bands—probably at a bar.



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BROOKLYN

Tons of yuppie health food stores, perfect for a European rat. Streets, skyscrapers, people everywhere... perfect for a photographer. Bands, shows, friends... fun for a punk.

I stayed at the Toxic State Records' basement for a week. One day John and Ian were working on the Ground Zero NYC compilation's serigraphy. I woke up with a pile of 2,000 amazing records around me. Cool chaos. Danielle, Ian, Jess, Mateo el Suave, Santi and Mike made my visit really fun. Krömosom, Crazy Spirit, Survival and Total Control played while I was there.

NYC – AUSTIN

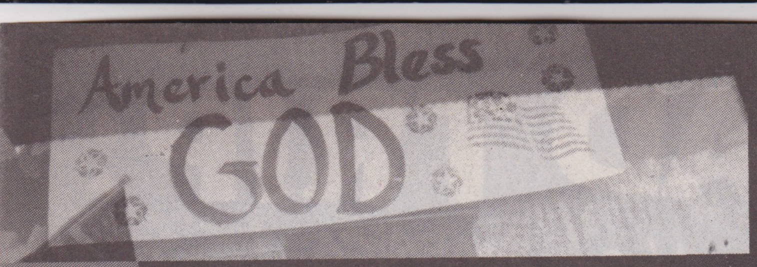
Three days. New York, Maryland, Virginia, Tennessee, Arkansas, Texas. Side-road sleepovers, rivers, lakes, hot springs. Less vegan food and more complicated to steal and get free food while you get to the South.

CHAOS IN AUSTIN

Chaos is chaos. A free pass, an amazing place to stay, a car and a bunch of good friends from all over the place. As Paco told me "it was like a class reunion". Beer on a bridge. Weed on the bridge. Bats on that bridge again. I really liked that bridge. Austin is a cool city. They took all the trailers from all over the country and made restaurants in them. I had an amazing time thanks to Paco Mus, Emanuel el Maracucho, Dana, Sudor, Danielle, Ian, Morgan, Jonny and Lyndall. We went to Barton Springs every day.

Amazing shows like Sudor, S.H.I.T., Sad Boys, Krömosom, Framtid, Los Crudos, The Rats, Criminal Damage, Criaturas, Stab, Cülo, Violent Future, Inservibles, Nomad, Vaaska...

- Tacos, tacos, tacos. Some pizza and some hot dogs and some more tacos. One day we had brown rice and it was like the best day of my life.



AUSTIN – CHICAGO

Stuck in North Texas for a few days, we got to experience all the clichés. Hospitality and racism. If you want to see some cool semi-abandoned western towns, find the road that goes through Moody, TX. It's a cool experience.

Then Arkansas again... the weirdest place I've ever been to. So calm. So many churches. Never saw anyone in the street. Then Missouri and Illinois. Fire flies at the Mark Twain National Forest and forests that looked like broccoli.

Vegan food was so rare that when we got to Chicago the first thing that got my attention was an "Eat more kale" sticker. We stayed there just for the night but we had lots of fun with my friend Lugs at a bear party. We weren't on time for the Stab show though.

CHICAGO – TORONTO.

Tons of farms and small communities like the Amish one and others that look very similar but had different life styles. It is amazing to see how those communities are self-sufficient and independent from the rest of society, even if their sexism and homophobia suck.

We passed Toledo. That was so depressing. Then the border...the police officer got mad at me because the back window of the car was broken. They are so stupid. Again late for the Stab show, but had a barbeque with them at Greg and Sardé's. Being back home is always cool. I had so much fun with Lyndall and Frances. I had food at my favorite spot: Chinese Traditional Bun. I didn't have time to go to the East End or the Toronto Islands. Also, Hits and Misses, the best Canadian record store, was shut down and my really good friend Zoë wasn't in town. On the road before S.H.I.T played but they were recording again so I can't wait to hear that!

TORONTO – MONTREAL

Sand Banks was like being at the setting of the Truman's show movie last scene. We stayed in Montreal for the night. We hung out with a bunch of newfies at a punk house roof and talked about fleas and the Broke a$$ zine.

MONTREAL – HALIFAX

Sleeping in Rimouski by its lighthouse is cold and windy but really cool.

And then... Halifax. I like it there so much. The Vixens at the last Murder House show was one of the highlights of the trip. At that show, some cool guys offered me weed. We wanted to be friends and talk, so they asked me to hang over, but we were too shy and didn't have anything to say, so I stared at them for ten minutes and they did the same. Some social relationships are special just because they are different. People in Halifax are very special and different. I've always thought that my friend Matthew from Truro was a weirdo. When I got to meet more people from Nova Scotia, especially from Truro, I understood that he was a weirdo in the way people are weird there.

Skate and pizza with Jono and Luke was really fun. Luke records every amazing band from Halifax. I visited him and he gave me eleven tapes of his own collection because he thought it'd be cool that someone from Spain knew about the Halifax scene. I took five: the Vixens, Life Chain, Grump, Abject Pax.

HALIFAX – ST. JOHN'S

Passed Cape Breton, snaked into the ferry and visited Gros Morne, Notre Dame and Trinity.

The first remarkable thing I noticed in Newfoundland was that there's always a lake into an island that is into a lake into an island into a lake into an island into a lake... They have puffins, whales, icebergs, hurricanes... too much cool shit! A lot of people there live in old school buses and you can get a piece of land for $99 for 99 years. Also, their TV channel is crazy. You can watch it in Newfoundland and Jamaica and they have weird commercials about space heroes (Super Canada), conspiracy theories and scientific documentaries explaining why Newfoundland is Atlantis. Once, their Prime Minister (before they joined Canada) made a button with his picture and sent it to every single house in the Island.

One day I went swimming with Jonny and Al to the Salmon River and salmons were going up the river to spawn. We could touch them, see them jumping and fighting with the rapids. It was nuts.

I was there for three weeks at Franklyn's with my friend Jonny. Every time his

neighbor tried to talk to me I'd run away. It's pretty hard to get their accent! I had an amazing time with all the punks there. Shows, parties, camping, swimming, canoeing, picnics... There you feel you belong somewhere. People usually don't visit because it's too isolated, so they take care and host visitors really well.

ST. JOHN'S – VANCOUVER

Just in time for the Pura Manía show! Rafa and Viky are really good hosts. Hanging out at the Alf House and the Chateau West House was cool. Morgan and Jersey took care of me so well I can't remember anything. One day we went camping and had Valium and slept for the whole trip. Hilarious. We saw a glacier, I think. Another day Natasha, Legs and Lindsey took the guys from the New Flesh, Kira and myself to the Lynn Canyon at North Vancouver. What a beautiful place! BC is really beautiful.

Vancouver is so dirty and fucked up... it's really cool. Really easy to steal and dumpster dive. Be careful if you go to the Hell's Angels supermarket. If they catch you stealing, you're fucked. If you're interested in History and Anthropology, visit the Anthropology Museum of Vancouver. If you wait at the entrance and run inside when there's no security guy, you'll save $18. It's an amazing museum! If you like Japanese food, there's a Japanese supermarket by the Alf house. Take as much food as you want, turn left, then right, then right, then you're out of the supermarket without passing the cashiers... crazy!

Saw Pura Manía, the Spectres, the New Flesh, Defect Defect, Weak Link. One night at an after show party I was sleeping in Morgan's bed and I woke up surrounded by fourteen people partying in the bed. You never know what's next there, but It'd be fun for sure.

VANCOUVER – SEATTLE

The border again. I got asked if I was going to have sexual relationships with the friend I was visiting. I got so mad I answered, "Of course, why not? I'm going to have sex with everyone in the States". He got so mad he detained me for three hours. I hate those stupid assholes.

We had food at Wayward and Diego took me to the Twin Peak's town (North Bend) and to Snoqualmie falls. So cool!

SEATTLE – BAY AREA

Oakland, Berkeley and San Francisco. Noelle, Laura, Matt, MRR, a post punk film fest and the queer scene. Just five days and no shows but I had a great time. Watched the Depeche Mode 101 documentary and really liked it.

BAY AREA – BROOKLYN

Las Vegas, Detroit, a huge storm... What a horrible trip. NY for a few hours to leave my stuff at Jess' and then on the road again!

BROOKLYN – MONTREAL

I decided to make up a story. I was a rich kid just traveling and having fun in North America for the summer. I covered my tattoos, brushed my hair and made some fake reservations at really expensive hotels, restaurants, and a fake pass for a folk festival. It took me five minutes to cross the border. I got a new visa stamp for six months. Fuck you stupid border officers.

ROAR FEST – MONTREAL

The best goodbye party. Dan Pelessier gave me a place to stay and a pass to the fest. Zoë and Frances from Toronto, the guys from NYC, Jarden, Cody and the people from Halifax and Newfoundland, the people from Montreal... it was amazing. Such many amazing and powerful women screaming, dancing and having fun at the front at every show. It is so rare to see that. It's an incredible feeling and it made me think about the Barcelona punk scene. One afternoon my friends were two hours late and I ended up hanging out with some old Cubans that were playing baseball. They had cold beer and were super sweet. Their stories about how they had emigrated and how their lives were in Montreal were really cool.

Shows were really good: Life Chain, Survival, Mathog, Lost Tribe, Blue Cross, Hoax, Dekoder, the Mob... (girls screaming to death "I wish" was overwhelming).

MONTREAL – NYC – MADRID

At the border: "Your passport is so fucked up I shouldn't let you in".

I got to NYC, I said goodbye to Danielle and Ian and closed an amorphous perfect circle.

More Pictures: sindriapena.tumblr.com

TOP TEN SUMMER SHOWS

LIFE CHAIN, Halifax, Canada

@ basement at Andy´s, St. John´s and @ after party show, Montréal

I like their raw D-beat punk with female vocals. Energy and politics. Really cool and fun people. I really like seeing them playing and to have them around.

PURA MANÍA, Vancouver, Canada

@ Alf House Backyard, Vancouver

Direct punk vocals, an obscure bass and a catchy guitar. Second show of one of my favorite bands. Fronted by a Latin American punk singing in Spanish. They just recorded their demo. Excited to follow them and see their evolution.

S.H.I.T, Toronto, Canada

@ Chaos in Texas (can't remember the venue)

Old friends doing cool shit. Good music and a better performance. Their demo is amazing and they just recorded too. Can't wait to listen to their new stuff.

SUDOR, Toledo, Spain

@Beerland, Chaos in Texas

We are from the same region in Spain and we hate it/love it in the same way. I love Sudor; their lyrics, their direct radikal hardcore, their guitars, their energy, their catchy songs. Amazing when they covered Parálisis Permanente's song "Un día Cualquiera en Texas" and everyone went crazy and knew the lyrics.

SURVIVAL, Brooklyn, US

@Roar Fest, Montreal

I like their synths and their female vocals. They have a bunch of obscure catchy songs and Jess is a great performer.

VIXENS, Halifax, Canada

@ Murder House basement, Halifax

Punk, punk, punk. Female punk! Can't wait to have their new record from La Vida es un Mus.

KRÖMOSOM, Australia

@ Bridge Show, Chaos

They are tight, powerful and go straight to your brain. You feel something when you hear them. I saw them a bunch of times during my trip and every single time was amazing, but the show on the bridge was sick.

THE SPECTRES, Vancouver, Canada

@ Vancouver (can't remember the venue)

The first time I saw them was a few weeks before my trip. They played Barcelona with Belgrado and Ciudad Lineal. A really great show. They killed it again in Vancouver. I can listen to Nothing to Nowhere for days and don't get tired.

HOAX, Virginia, US

@Roar Fest, Montreal

Let's be honest. I didn't like them before. When they came to Barcelona and played Los Blokes people went nuts. I listened to two songs and went out. Why? I guess my first impression was that their energy was too masculine and aggressive for me. At Chaos I didn't even go to their show. In Montreal, before the show, my friend Zoë and I spent some time talking to the singer. We talked about the Northern Territories and Alaska. He was calm, intelligent and nice so I felt like listening to them for more than 30 seconds. I ended up realizing that it was one of the best shows of the summer. Fuck, I just understood the band, their music, their energy. It's so cool when that happens!

LOS CRUDOS, Chicago, US

@Chaos in Texas

Amazing show. Martin is able to make people feel they way he feels. They're so passionate and energetic... I love their music, their lyrics and they way they express what they are. It was really inspirational to see them and the crowd was awesome.

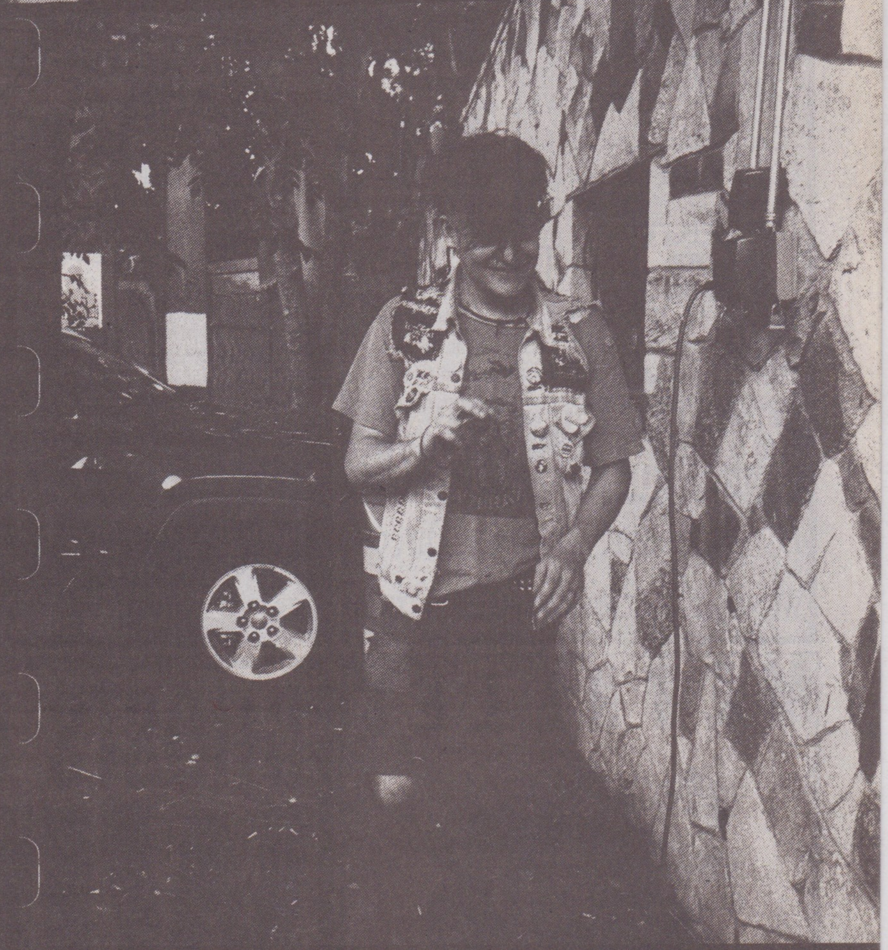
TRIP TIPS

- Steal from big surfaces and dumpster dive as much as you can. You´ll have so much fun and find so many treasures.
- Don't go to record stores or you'll spend all your money (if you have it).
- Buy tapes! Cheap, cute, cool. Best format.
- Bring your fanzines and exchange them or give them as a present to your hosts (if you run out of zines, just bring toilet paper as a present. We punks love that shit).
- Bike every time you can. It makes you feel like home no matter where you are.
- Cook at home. They don't do it very often in North America.
- Never pay for public transportation. We are rats and know how to deal with the underground.
- In big cities, punks use cabs sometimes. I did it once in NYC and I still feel guilty. Stay strong. Cabs are the enemy.
- Eat brown rice. It's so nice...
- Don't shower. Just go to rivers and jump into the fresh and clean water.
- Get as many zines as you can, so you get excited about the next twelve-hour trip in a really hot car that drives through Arkansas.
- Make a bunch of cool playlists (about 35 at least) so you don't end up hating your music.
- Even if you camp or sleep on the road while you travel, eat well. You can always cook some vegetables or make a salad. It'll keep you alive. Avocados are a must and really easy to steal.
- Embrace the mosquito bites as something cool if you don't want to stress. Specially if you're not from the country and you're allergic. You might die, but who cares?

SPANISH PUNK COMP TAPE

I made a tape with some old and new Spanish punk bands during my trip. Here's the list. If you want one of those tapes, send me a mixtape, a tape of your band, a zine or whatever you feel like exchanging. Contact me on: sindriapena@gmail.com

CARA A – New Stuff
CROSTA – Perdre el Control
LOS MONJO – Cerdos
FIRMEZA 10 – Cadena Perpetua
DRÖMDEAD – ¿Dónde Está tu Dios?
SUDOR – Yo Y Mis Ganas de Vomitar
OTAN – Siempre Quedan Cicatrices
INVASIÓN – Ahora
ESCROTO DE RATA – Aniquilalos
FRACASO – Te Odio
CRIMEN DE ESTADO – Crimen de Estado
MALDITO PAÍS – No Hay Salvación
ATENTADO – No Necesito Tus Reglas
CISMA – Vertederos de lo Social
LAS OTRAS – Las Otras
GLAM – Duelo De Titanes
LA URSS – Europa
ORDEN MUNDIAL – Juventud Vacía
DEMONIOS SALVAJES – Hombre Animal
UNA BESTIA INCONTROLABLE – Vulnerable
SECT – Dreaming
LAS RODILLERAS – Horror Pleni
BELGRADO – No Answer
POL POT – Time Must Die
IRREPARABLES – I Wanna Make a Fanzine
CARA B – Old Stuff
ATAQUE DE CASPA – Nigeria
ALASKA Y LOS PEGAMOIDES – Vértigo
ÚLTIMA EMOCIÓN – Sentir tu Cuerpo
DÉCIMA VÍCTIMA – Tan Lejos
PARÁLISIS PERMANENTE – Autosuficiencia
LAS VULPESS – Me Gusta Ser Una Zorra
KGB – Treblinka
MORTICIA Y LOS DECRÉPITOS – Dios Salve al Rey
LARSEN – Política Internacional
ESKORBUTO – Busco en la Basura
ÚLTIMO RESORTE – Cristo Anticristo
DESECHABLES – No Me Consigo Divertir
LEONOR SS – No Mires a Los Ojos de la Gente
LEUZEMIA – Un Lugar
LA UVI – La Policía
ESCORBUTO CRÓNICO – La Laguna Debe Morir
SINIESTRO TOTAL – Menea El Bullarengue
ILEGALES – Soy un Macarra
LOS FRESONES REBELDES – Al Amanecer



COOL STUFF

Cabeza De Vaca Records and La Ciudad Más Fea Del Mundo fanzine

Frances Allen Photography Blog: francesallen.tumblr.com

Broken A$$ zine: Stephen is from Newfoundland and lives in Montreal. I don't know how to contact him...

Ryan Ross Photography: ryanross.tumblr.com

Margon's Only Death is Fatal zine and blog from Montréal

The Toronto Public Zine library

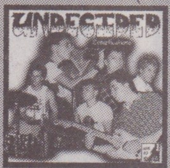
Eye 95 Records

Th ' Downer Boys

"Werkin Men Und Pirates" 1st ep by this DC band who broke the rules. Abstract noisecore. As hard as it gets.

Th ' Downer Boys

"Hot Mistake" 2nd ep by DC's crazy core vets. Features Shawn Brown (Swiz) on vocals



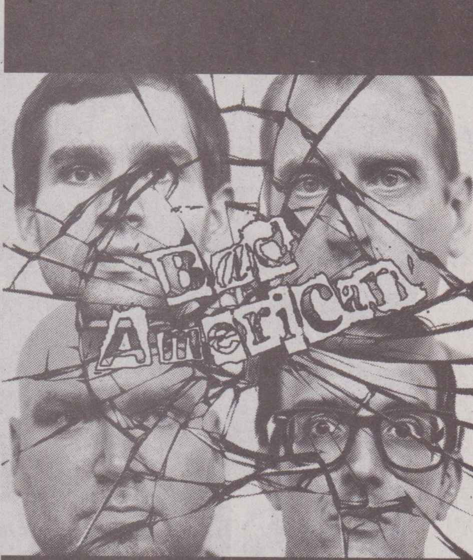
UNDECIDED

"Complications" ep. by this MD/DC harDCore band .Recorded in 1986 and 1988. Remastered for 2013

DC/MD harDCore band
UNDECIDED
Release date Dec. 1, 2013

Distributed by Dischord Direct

www.eye95records.limitedrun.com



SO THERE ARE LIKE FOUR DIFFERENT BLACK FLAG REUNIONS GOING ON RIGHT NOW... CAN'T WE JUST CANCEL ALL THOSE AND SEND OUT A BAND LIKE BAD AMERICAN INSTEAD?

MATT, PISSED JEANS

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SLIGHT SLAPPERS-LP Tokyo blast violence
THREATENER Discog CD: 1000mph blasting
ATHRENODY CD Early 90s Death/Grindcore
BREAKFAST/SFP Split CD: Tokyo skatecore
CHARM/UG MAN-Split LP:Tokyo thrashcore
KUNGFU RICK - Disco 2xCD:Insane grind/HC
IRON LUNG/SHANK CD-Audio Brutality
BREAKFAST 2nd LP:Tokyo skate-thrash
SECOND OPINION - CD High Energy thrash
BARBARIC THRASH CD COMPS:Euro,CaliComps
CRUCIAL SECTION-LP: 80s RIPCORD-thrash
SEEIN RED / FPO CD: Pissed European HC
MACHINEGUN ROMANTICS-CD: TX fastcore
QUILL/I DONT CARE-Split CD:Tokyo thrash
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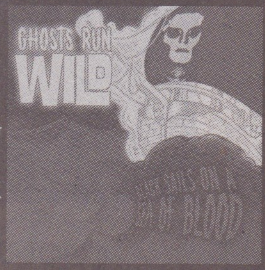
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Thisclose

"...stumbling in the darkness, striving to pull out into the light, searching for this day strive, time to bring this ship ashore"

As U.S. assassination drones keep flying over the Middle East, Africa and Asia, last month MRR reviewed the new EP by Scotland's Thisclose, using about seventy-five per cent of the text to discuss the persistent desire among punks today to obsess about and steal from Discharge ("irony and swindles"). Thisclose is not a novelty band—and like the drones overhead—the sounds they make speak volumes of the times we live in.

Yet, here we are in 2013 and this late stage in the game, Dis-trends and the Dis-bashing trends in hardcore punk have come and gone several times over. A lot of D-beat bands over the years can rightly be accused of being more interested in Discharge the band, than the topics of their protest songs. Above all, Discharge lyrics dealt with pacifism and anti-war, but the band also cried out against the corruption of governments and the need for change. The message was not without optimism for change—and here is the exact point where Discharge rose above many of their contemporaries—this is only possible if we unite and fight back.

Spearheading the self-proclaimed "New Wave of Grave New Beat" Thisclose is not just paying tribute to Discharge. The band is also expressing real anger in protest songs against wars, government and late-period capitalism. In 2013 as in 1981, or better still 1986, these are issues that all hardcore punk bands around the world should be discussing (or singing about). The entertainment world of today breeds irony and political apathy, and if we don't want punk to become simply "entertainment," we need to constantly remind ourselves of the need to protest. The news so far in 2013 reveals to all of us the need to remind ourselves of radical anarchism and the struggle for freedom.

Maximum Rocknroll *sent a series of questions for Thisclose, enquiring about the usual things bands are asked in band interviews. In return the band submitted a long statement, largely answering all our questions.*

So far Thisclose Mk 1 has released a Self-Titled *album on cassette tape, which has been repressed a few times and soon to be repressed on vinyl, as well as a debut EP called* Burnin' Anger *featuring Thisclose Mk 2. During the summer, Thisclose Mk 3 played a few sets in the UK and Ireland.*

Introduction by Tony Gunnarsson. Photos by Sez and Peter "Pooch" Purtill.

– Keep the candle burnin'
– Maybe one day we'll see things the same
– In love believe

Thisclose is a hardcore punk group from Scotland. Discharge were never "crust" or "D-beat" and neither are we. The band itself exists in the world of punk pseudonyms, and we have had a few different line-ups to date, always revolving around a core of founder members. Since all members of Thisclose past and present have been committed fans of Discharge we don't think these changes have had any noticeable effect on our sound, a point which ties in with a number of the questions you have raised with us.

Regarding our sound, we have been surprised and excited by the overwhelmingly positive reaction received over the last twelve months. We see this as a reaction to our determination to take the influence, the influence of Cal's Discharge, and make the best possible music that we can. In constructing our sound we have attempted to convey our emotional response to the work of Cal's Discharge, answering their artistic expression through an artistic expression of our own. It has been a transformative process that has allowed us to broaden our understanding of their work and re-assess our own part within the wider context of their influence.

As a band we have established boundaries within which we will operate creatively in order to aid us in the deepening of our understanding of Cal's Discharge. This is not an uncommon approach, with a famous example to be found in the work of the Dutch Artist Vincent Van Gogh. As a self-taught artist, Van Gogh would recreate the work of others, which he found intriguing or technically interesting, in order to better understand how the original artist created the piece. This process allowed Van Gogh to develop himself as an artist, giving him a greater insight into the mastery of the original artist, but also offering him the opportunity to develop the themes of the piece into new areas. An excellent example of this would be Van Gogh's recreation of several Japanese art prints of which he was a fan. His *Brug in de Regen: Naar Hiroshige* piece show a unique take on Utagawa Hiroshige's *Sudden Shower* on the *Great Bridge Near Atake*, which displays a clear understanding of the original whilst incorporating enough of Van Gogh's individual style to create a piece which is as valid and exciting in its own right. This is the process we endeavour to channel in our work with Thisclose.

It is also important here to mention the importance of the creative process in regard to our interest in Discharge. Let us consider for a moment that we chose to simply recreate the work of Cal's Discharge, a tribute band if you will, performing their songs exactly as recorded. Certainly, in terms of performance it would be an enjoyable experience, playing a style of music we enjoy on our favoured instrument. In terms of artistic fulfilment however it would be akin to tracing your favourite picture; no matter how meticulous your work it would always lack the spark of the original because of the nature of what it is, a duplicate. Using Cal's Discharge as our palette allows us to create canvases which are new and exciting forms whilst at the same time offer us the opportunity to glimpse, if just for a moment only, at the world as it was viewed through their eyes.

In regards to direct influence—classical music is at the very core, in addition to Cal's Discharge, and artists such as Queen and David Bowie have also contributed ideas to our overall approach. To Kawakami's Disclose for taking the Discharge template and turning it into something of their own, never losing sight of sheer dedication to Discharge and the other true pioneers, we owe him our name! We would consider our peers to be groups such as the Wankys who have taken a considered and progressive approach to the Noise Punk genre. We would say that we have much more in common with groups of this mindset than we do with the average "D-beat" group.

The lyrical content of our songs is something that seems to have raised a little controversy, with slights being made toward their nonsensical or non-orthodox nature. Firstly, it is almost certain that the initial thought that came to many a listener upon hearing us for the first time was "how much of a crust-babe is their female singer" and not a consideration of the anarchist socio-political message in the lyrics. Have the expected lyrical content of groups influenced by Discharge become so rigid in recent years that only through an empty regurgitation can a group be considered to be taking their influence? The lyrics of Cal's Discharge were not shallow rewordings of Sex Pistols numbers, but rather an aggressive and indignant response to the world in which the group existed. We have chosen to follow Cal's Discharge in this respect, presenting lyrics discussing contemporary issues of injustice and outrage in the original spirit of the burning anger.

As an example let us consider "When There's a Bill, You Gotta Pay," the opening track from our self-titled LP. The reference in the song's title to 1983's "Where There is a Will, There is Way" should not be lost on those familiar with Cal's Discharge, but that is the full extent of the influence taken. The lyrics here deal with the indiscriminate enforcement of the UK's Council Tax, a tax which several members of Thisclose have been forced to erroneously overpay, in one case in excess of £1,000, due to unscrupulous landlords and rigid bureaucracy. Similarly, let's have a look at the song "Two Monstrous Distro Piles" from our self-titled LP. Again the homage in the song's title will not be lost on any fan of Cal's Discharge, but the lyrical content is focussed upon the deluge of releases that flood the hardcore distribution market daily. "On the shelf or under earth, will it ever get played again?" The song raises the question of whether there is still a need for physical releases in the digital age, the correct medium for the message and of the importance to the physical release as an artefact within the bigger historical picture.

A third example of this technique can be seen in the song "Named and Slaughtered" from our *Burnin' Anger* 7" EP. With this song we chose to write about a contemporary issue which inspired the same fury of the original Discharge spirit, namely the revelations of extensive child abuse perpetrated by individuals within the British media over the last fifty years, and the culture of silence which seems to have been established around it. "A trail of corruption, innocence abduction." Hopefully this helps to clarify any misunderstandings of intentional "humour" or slight towards Cal's Discharge.

Conversely however, many of our songs are also directly lyrically inspired by the content of Discharge songs, but we considering the lyrics from a contemporary viewpoint. For example, we used a visual medium to develop the ideas touched upon in our song "Leaders Deceivers," which shares a similar theme to its Discharge namesake. Similarly our song "Terror Police" offers our commentary on police brutality, which is sadly as prevalent today as it was when Discharge wrote "Police Terror" a little over twenty years ago.

One aspect of our current discography that we need to be clear about is the availability of a demo. We can categorically state that there exists no Thisclose "demo." This confusion has arisen from the fact that our self-titled LP was released at first on cassette tape and as a free download before being later released on vinyl and CD formats. The choice of cassette as the initial format for our album was not born of any exclusivity, but merely as the cheapest physical option open to an unknown group in the age of the download. As the demand for our music has grown so has its availability on different formats and we will continue to release our music on the format most appropriate to demand. No, no limited edition. The word demo is a shortening of demonstration and implies that the recording contained within is what a band might be able to achieve given further opportunity. Our self-titled LP, *Burnin' Anger* 7", *Fear of the City* 7" and our forthcoming *One Foot in Grave* LP have all been recorded by the classic legendary Tommy "Clay" Duffin at 16 Ohm studios in Glasgow and as such will all be of a similarly high standard. There is not and there will never be a Thisclose demo. No, no collectors market.

Regarding our commitment to the DIY ethos, the first two presses of our cassette album were paid for and distributed by the members of the group, and we will continue to self-release items in the future as and when it is appropriate or necessary. We have much experience in the DIY underground and would actively encourage bands to release and promote their own music. If you don't have the confidence in your band to put out your own release why should you expect someone else to? To all the people who have bought our records, attended our concerts and written with words of encouragement over the last twelve months, thanks to no fucker but you.

To date we have played a handful of concerts, the majority of which have been supporting fellow hardcore bands that have chosen to tour in Scotland, and these concerts have been organised by ourselves, the band, in collaboration. This point ties closely to our thoughts on the bands musical corpus, if you are not willing to organise your own concerts, why should you expect others to organise concerts for you? Certainly there is no money to be made by promoters within our hardcore scene and anyone clutching to that ideal in this day is nothing but extremely deluded. It is not to us even a "you scratch my back, I'll scratch yours" scenario as we have little intention to take part in extensive touring. It is recognition that within the hardcore scene we are active participants in something which is much bigger than us as individuals, and as such have a responsibility to contribute towards its continued well being. We have enjoyed, and continued to enjoy our place within the Network of Friends and will continue to support it for further generations. In regards to playing further afield, we have enjoyed venturing abroad for a handful of festival appearances this year, including an appearance at the 2013 Grave New World fest. At this time a location for next year's event is still undecided but we are confident we will make a return to this fest in 2014.

In closing, we'd like to strongly stress that Thisclose is a serious band with nothing but respect for the heritage and achievements of Cal's Discharge. They truly were the greatest hardcore punk band there has ever been, and to consider the circumstances out of which they created such fantastic music and poignant observation only adds to their marvel. Our personal lives do not currently allow us to commit time to extensive touring but we would consider any gig or tour propositions, and intend to play further from home in 2014. If you would like us to come to your town or country don't hesitate to get in touch. We are especially interested in visiting Japan.

If anyone needs to contact us, please visit www.thisclose86.bandcamp.com or via the Facebook nightmare. *Burnin' Anger* 7" EP is out now on Antisociety Records UK and our self-tilted LP will be available soon as a 10" vinyl from the same label.
Burnin' London–the Movie is available on Betamax videocassette for the diehards, or the internet for fakes at *youtu.be/yPzAHcemy68*.

TARANTUJA

On the Western Canadian prairies, hockey is an institution. Not just for the oil patch tycoons but for inner city kids as well. Children grow up with aspirations of playing hockey for their country's glory or playing professionally. From a young age, they fall in love with the game's passion, skill and intensity, much like children in other countries grow up with games like football (soccer) and baseball; but somewhere in adolescence, certain pressures are forced upon kids that enjoy both the game's competition and the new found energy they've discovered in a form of music that both speaks to and understands them. These pressures force them to "make a choice," as if both these forms of expression can't be appreciated simultaneously. After all, isn't a band just a team of individuals working together for a common goal? Edmonton, Canada is a city that has a rich hockey and punk past, present and future. The city's beloved Oilers share their hometown with a thrash-metal four piece that have ignored these subcultural constraints and are arguably rowdier, but have just as much potential. After 2010s Do Not Resuscitate *LP, Tarantuja has ripped up the US East Coast, gotten greasy all over the prairies and shared the stage with Swedish D-beat heroes Wolfbrigade and American hardcore legends Poison Idea. The boys sat down with* MRR *to discuss their upcoming releases and repping Unrest Records in Europe with Lautstürmer and Anatomi-71 this Spring. Interview by Chelsea Delisle and Dave Quirk. Photos by Morgan Davis, Chelsey Kempinski, Shirley Tse.*

MRR: Okay, we are being recorded now. Anything you say will be used against you. First of all, introduce yourselves.
Thomas: Uh, I'm Thomas. I play guitar and do half the singing.
Jimmy: Yo, I'm Jimmy. I do some singing and play guitar, too.
Byron: I'm Byron and I play the drums.
Pat: I'm Pat and I play the bass.

MRR: Alright, so how did you guys first come together as a group?
Thomas: Well, me, Jimmy and Byron started dicking around when we were in high school. We started with another bass player, but then Patty took over and we've been jamming hard ever since.

MRR: Why such a unique name? Is there some inner meaning or was it just something funky to do?
Pat: Probably something funky, h aha.
Thomas: We just got fuckin' wasted one night and thought it was sweet at the time.

MRR: What, it doesn't seem sweet anymore?
Thomas: Nah, it's still sweet.
Byron: I think we should put it out there that it's pronounced "Tear-In-To-Ya".
Thomas: Yeah, word, not "Ta-Ran-Two-Jah".
Jimmy: We thought it was a little clever, maybe. Just a bit.
Thomas: All the above.

MRR: Did you have a specific sound in mind when you first got together, or has it progressed into what you play now?
Pat: It's been night and day since we started.
Thomas: Yeah, when we first started dicking around, we were listening to punk music, and then we started listening to more metally shit, and at first were just joking around. Then, we changed it and started playing more of the music we actually enjoy, like hardcore with metal-infused solos.
Jimmy: And as we get older and get influences from listening to more shit, it comes through in our music a lot.

MRR: Okay, what motivates you to play music?
Thomas: Hatred.
Byron: Awww, we talked about this.
Jimmy: Travelling, touring. Playing shows in different cities.
Pat: Meeting cool people.

MRR: Okay, what have been some of the reactions since releasing the LP *Do No Resuscitate* in 2010?
Byron: All pretty much good. A lot of people like it. Doesn't really feel that it's gotten anywhere. I mean, I never hear anyone I don't know tell me about it. But the people who have bought it, our friends, are stoked.
Jimmy: We did a couple big tours to promote it and sold quite a few, so it's out there for sure.
Pat: It was charted on CJSR for quite a while so we're good on college radio, ha ha.

MRR: That's your bread and butter.
Thomas: Nowadays we really play only two of those songs, and maybe whip out another just for fun. So, yeah, that came out a while ago now and we got some new shit on the way. It sounds a little more different and maybe a little more lyrically progressed.

MRR: Last year you guys did an East Coast US tour. How did that go, and was it a good experience for the band?
Thomas: It was fucking awesome!
Pat: Yeah, it was a blast.

Thomas: The whole US part of the trip we did with a band called Decay After Death from Hammond, IN. That was awesome, and they were killer. Austin set up most of that trip and his contacts set up killer punk shows, halls and a couple bar shows, quite a few parties. Lots of fuckin' peeps, lots of fuckin' slammin' and lots of fuckin' moshing.
Byron: A lot of the word "fucking."
Thomas: Unfortunately, no actual fucking, but when we met up with Dayglo...
Jimmy: They did some fuckin'!
Pat: We sat outside the van and watched.
Jimmy: The last two weeks of that tour was with Dayglo Abortions in Toronto and touring a lot of those cities around there in Eastern Canada and then back home with some long ass drives, hitting up Winnipeg and Saskatoon along the way. We got some homies there.

MRR: Some of you played in Let's Dance, and these two bands are very different stylistically. What has been the reaction from those fans to Tarantuja? Did most of them drop you off their iPods?
Thomas: Well, we live in Edmonton, and everyone in the punk scene listens to a lot of different shit. They're maybe not as close-minded as people in other places. They just wanna hear loud music. It's not like either band has blown up internationally or anything. The people that came to Let's Dance shows are the same people that come to Tarantuja shows.

MRR: How has being in previous bands affected being in this band?
Thomas: A few contacts when we first started out.
Jimmy: Thom pretty much books our tours singlehandedly because none of us do any of it, so Thom got a lot of that from being in Let's Dance and learning from Ben.
Thomas: Yeah, definitely, just watching those older dogs do it.
Jimmy: Our first little tours were tiny little Alberta, Saskatchewan, BC shows playing shitty ass bars to two rednecks, you know. But since then, Thom's booked us all the way out to New York and back. And now we even managed to make it to Europe.

MRR: A lot of people describe you guys as Beowulf meets Poison Idea. How would you guys describe the band?
Pat: That's a pretty sick comparison. Ha ha. Hard, fast and loud.
Thomas: Who said that? I wanna meet him. Ha ha ha. I listen to a lot of different shit, so a lot of different things come through. We have a few new slower, sludgier songs, but we still pump out a quickie here and there.
Pat: Pumpin' out quickies?

MRR: Sounds like innuendo, Thom. What do you really mean? What was it about punk when you first heard it that made you go, "Yeah, this is definitely for me!"?
Pat: It would be hard to pinpoint. There's lots of shit the first time you hear it that makes you think it's awesome.
Thomas: I think just BMX-ing and skateboarding in elementary school and listening to jams kind of went hand-in-hand.

MRR: What's happening in Edmonton these days that a person from out of town should check out?
Byron: The Oilers. Edmonton Oilers.
Pat: I feel there're a lot of good bands. Messiahlator, No Problem, Rhythm of Cruelty... Lots of good promoters who set up some sweet shows.
Thomas: Word, Mattie's been pumping out a lot of sweet shows. (www.facebook.com/cleanupyouractproductions) All-ages seems to have fallen apart a little bit, but occasionally there are all-ages shows, and for the most part it's just old people sneaking their beers in anyway. Wunderbar is doing some cool shit these days. DV8 has a show going all the time; so if you ever need one, get a hold of them.

MRR: What are some of your favorite moments in the band, and what have been the worst?
Pat: I think both the best and worst have involved alcohol. Sometimes you get to see a bit too much of some people, ha ha
Jimmy: On tour, the best and worst can be thrown at you all at once in that stinky ol' van, but at the same time, you wouldn't want to do it with anyone else because you're all bros.
Thomas: And really, I don't think we've had all that hard of times yet.
Jimmy: We've never physically assaulted each other, yet.

MRR: Each one of you gets to choose a band that Tarantuja opens up for, the ultimate show if you will. Who would it be?
Pat: AC/DC!
Byron: Alice Coops, baby! Just kidding, I'm actually not into Alice Cooper.
Jimmy: I've got to go with Motörhead. That'd be pretty cool.
Thomas: Not to name drop Beowulf twice in an interview, but if we could go back in time and play one of those Venice shows, I think we'd all have stiffies.
Jimmy: We'd pump out a quickie. Ha ha.

MRR: How was the European tour with Lautstürmer?
Jimmy: It was a really great trip; we did shows from Italy to Norway and back again with both Lautstürmer and Anatomi-71 from Sweden. It was rad to travel and play shows in all these different places. We hope to do it again sometime in the near future and hit some of the spots we missed like Spain and France.
Thomas: There're just so many tours going on at all times, so we got to play with bands from all over the world. The hospitality was huge and we made some lifelong friends.

MRR: Cool. Any releases coming down the pipeline for 2013 or beyond?
Jimmy: We've got plans for three: a split LP with Lautstürmer with about six songs each, then a split 7" with Shithawk from Kamloops, BC, recorded with David Nasz from Famine.
Thomas: It was sweet. We had a day off and were drinking with those boys, and they were like, "Come over and record a song." We just wrote it and didn't even have lyrics for it yet. We thought they were joking around, but we went over, got hella drunk and recorded live off the floor. We did an AC/DC cover, and as far as the lyrics go, we wrote them on top of a pizza box upstairs while Shithawk was recording their shit. It ended up sounding deadly, so that should be coming out this year. And we have another 7" coming out too.
Jimmy: Probably on Unrest Records, as well.

MRR: Sounds good. Any final words?
Thomas: Yeah, a shout out to our US and Eastern Canada homies. We're supposed to be there again by next year potentially with Lautstürmer and do a US/Canada trip. Also we're playing Portland, Seattle, Vancouver and Kamloops in November, so keep your eyes pealed.
Jimmy: Yeah, we'll see ya. Hopefully we'll rock your town.

MRR: Alright, thanks guys, now let's go get some fuckin' chow!

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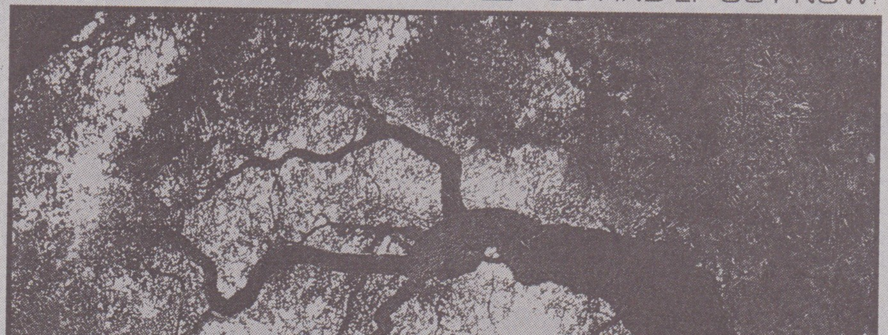
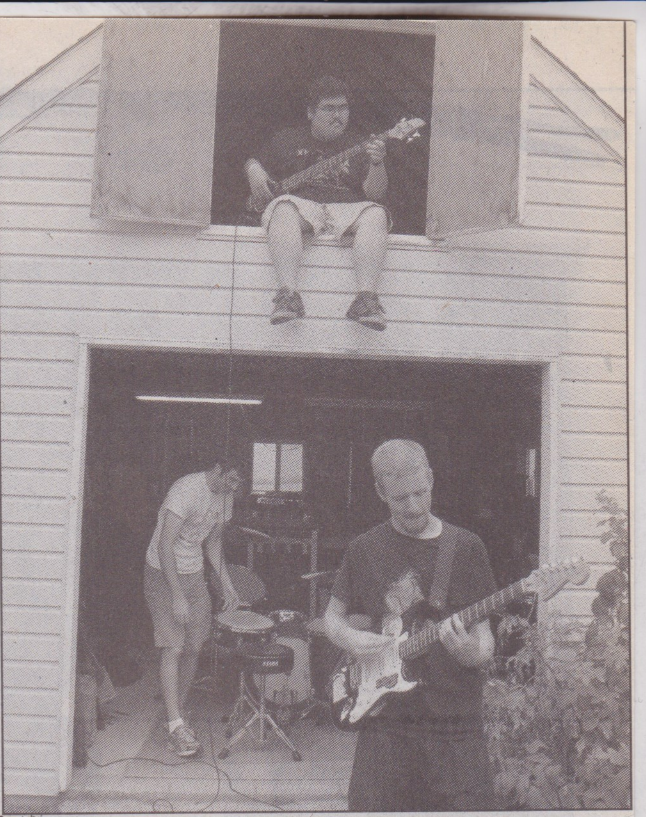


A completely unheard, unreleased BL'AST! recording session from the mid-80s. Featuring one time 2nd guitarist William Duvall (Neon Christ). Unearthed and mixed by Bl'ast! & Dave Grohl 2013.

SOUTHERN LORD

Chaos Destroy is an all-American punk band that plays too loud modern punk rock. Most people don't like them—hey, even I hardly like them... They sound like shit! Bet those kids can't even play their instruments. There are no riffs, no beat, no rhythm and I doubt the songs even have words. Chaos Destroy continues to record and release music regardless of tact, talent or audience, and they even have a new LP out now. In the spirit of charity and supporting going-nowhere underground DIY punk bands, MRR decided to ask the band a few questions. Look away now! Interview by Tony Gunnarsson. Photos by Geri.



CHAOS DeSTroY

MRR: Before we start, can you introduce Chaos Destroy and the people that play in the band?

Mike: Chaos Destroy is a stupid band for stupid people. I do vocals.

Bryan: I play drums. I'd say we're a stupid band, but for smart people.

Kenny: I play guitar, and my name is Kenny.

Jesse: People call us the Majestic Noise Guardians. The noise plays me.

MRR: Lotus Fucker and Merciless Game, Chaos Destroy all came from Severna Park, and members of these bands have been active in bands, touring, arranging tours for other bands, releasing records... I'd like to imagine Severna Park being this massive Japanese anime and noisecore Mecca. True/False?

Mike: False... There has been some misinformation spread about this. Only Jesse, Kenny, and I are from Severna Park. Bryan and Dan (SPHC/Lotus Fucker) are from Millersville, which is a neighbouring community. Chaos Destroy is the only one of those bands that still has members living in Severna Park. We (Chaos Destroy) consider Lotus Fucker to be a band from Washington, DC because none of the members are from Severna Park and most of the members that rotated through it are located in DC. Merciless Game is from Michigan and is Zach Howard's one-man-band. He eventually started doing a few live shows in which Dan played drums, Kenny played bass, and I did vocals. After those early shows, Dan played drums for the subsequent recordings and tours and either Kenny or Ami (Nü-kle-er Blast Suntan) played bass or guitar. Zach still did vocals, guitar and/or bass, and wrote all of the songs. Zach recently decided to end Merciless Game.

Bryan: I don't associate myself with Severna Park at all. I'd say it's a Mecca for teenage lacrosse players and yuppies in big pre-fab houses. Not a punk place at all.

Kenny: The four of us and Dan all went to the same high school. Severna Park is not much more than that. Lotus Fucker was comprised primarily of people from DC, Merciless Game was from Troy, Michigan. The only true SP noise punk bands (in the sense that the members were all from SP) were Kamikaze Noise and Chaos Destroy. Also, the only people from Severna Park into anime are Dan, Mike and probably some other weird kids we don't know.

Jesse: In all ways is that statement false. You know, I went back to Severna Park to visit my folks not too long ago...I saw a woman power

walking while smoking a cigarette...that's probably the closet thing to noise core I've seen in that town. There are definitely kids into anime. There are also an equal amount of kids into acting out extremely bizarre sexual fantasies with their significant others. The place is pretty messed up.

MRR: Can you say something about how Chaos Destroy came together? I'd like to hear what were your initial ideas about the band starting out?

Mike: I wanted to be in a noise punk band so I asked Bryan about starting one. He was in Kamikaze Noise with Kenny and Dan at the time and was interested in playing drums in another band. We practiced and recorded two songs as a two-piece and realized it was really terrible. Jesse joined on bass soon after. About two years later (after the first 7" and before the first 12") Kenny joined on guitar.

Bryan: We were originally only going to play one show ever, but after that first show everybody was like, "Aww man, you guys gotta play another show," so we did. Then we did a couple weekend tours or something and… here we are.

Jesse: Mike personally flew me over from Korea to join the band.

MRR: I think, but I am not sure (ha ha), that the band has gone through some member changes since forming, and also a few slight changes in style. I mean, the early CD-Rs versus the first LP, for example, sound a little different. Can you talk a little about this (I assume the member changes might have helped change the small differences in style)?

Mike: The only member change has been the addition of Kenny on guitar. Before that there was no guitarist. Our method of recording and time spent on song writing was probably the biggest factor in the style change. Our first recordings were done live on Bryan's one-track tape recorder and we were writing multiple songs just before recording them. Now we record with either a four-track tape recorder or with studio equipment and spend much more time writing and practicing the songs.

Bryan: Yeah at first the guitar was just there making noisy feedback. Then we got Kenny to hold it so it wouldn't fall over and he started jumping around with it while it was making noisy feedback. Then Kenny finally learned to actually play it, so that's what he does now. All the "real" guitar parts on the recordings are Mike playing, though.

Kenny: Everything through the first 7" was recorded as a three-piece, with Mike, Bryan and Jesse. I joined fulltime shortly after. Some say this was an improvement.

Jesse: Mike flew me over from Korea not knowing that I had never played a guitar in my life, I could barely speak English. At first, the only way we could communicate was by use of body language. This resulted in confusion and fist-fights. They started making me do their English homework. I got better. I eventually was able to truly express my ideas and feelings through speech. The song writing process became smoother and the songs got smoother than butter if you ask me.

MRR: Chaos Destroy has recorded 20 records including compilations in six years. Which records are you most proud of and why?

Mike: Probably the first 12" because of how loud the guitar is and the second 12" because I think those are our best songs. I also really like the "Fuck More" tape because of how those recordings came out.

Bryan: I'd agree that the second LP has our best songs. I also like our *Platest Hits*.

Kenny: The two LP's are my personal favorites. The first LP has a unique guitar tone that doesn't exist anymore for me, and it's a bear of a record and I like that. Our new LP is our most complete, coherent record.

Jesse: I'd have to say the two LPs as well. I like the first LP because there is a secret to it that only we know. The second LP (*Lightning Strikes Twice* out now on OESB!) takes the cake though.

MRR: Is it true that only one of you (Mike) listens to so-called noise-core? What do the others listen to? Why do you play noise-core?

Bryan: I enjoy noise-core and noise-punk but rarely listen to it. I have pretty broad musical tastes but lately it's been a lot of ambient and slow heavy stuff, with some Superchunk and Jimmy Eat World thrown in. I play noise-core because I am in love with the noise.

Kenny: I listen to noise punk amongst a large mix of other things. American fast hardcore, '80s pop and new wave, spoken word recordings of Geri M., noise rock. As for the why, I play noise because I believe there is something cleansing about its simplicity. I don't think about other things when I am playing noise.

Jesse: Mike isn't the only one. We all do to some extent. I like seeing and listening to punk live. I feel like that's the way to do it if you're going to listen to it. You need to be able to feel a band's energy. You need to be able to feel that band's energy inside you, deep down inside you. Like so deep down inside you that it pierces your heart. Deep. As for why I play noise-core, I don't. The noise plays me.

MRR: Would you listen to Chaos Destroy if you were not in the band?

Mike: Yes, but I would probably be annoyed because the song titles don't match the songs on most of the releases.

Bryan: I like to think so. Would I know Chaos

"I don't really like to think of D.I.Y as something that is punk specific."

Destroy existed if I were not in the band? Maybe…?

Kenny: I might.

Jesse: Not on a regular basis. But I'd definitely give the new LP (*Lightning Strikes Twice* out now on OESB!) a full listen.

MRR: Let's talk about the new album, if it's correct to call it a new album being that it was recorded two years ago. So, first what happened? I guess I also have to ask how come the LP is not released by Dan on SPHC, again? Why did you decide to go for a new label?

Mike: It was never going to be on SPHC. Todd from OESB contacted us right after the first 12" came out and asked about reissuing that record and putting out the *Lexington Anal Dynamite* CD-R as a 7". We declined to do those releases, but started talking about doing a second 12" with him. I guess there are a few reasons we moved away from SPHC. There were disagreements about how the first 12" was handled and we felt like we didn't have full creative control in that process. The label listened through the mixes/mastering before us and there were arguments about the track listing and artwork. I guess we've had some concerns that we would end up just getting lumped into the "SPHC family".

Bryan: What Mike said.

Kenny: This LP took some time to get out, partly because of slowness on our end and partly because the label needed some time to put things together. It took us longer than it should have to settle on a mix for the recordings. Changing labels made sense for the reasons Mike put forward. To pre-empt your next question, the release of our second LP through OESB has been a completely DIY experience in that every single decision that needed to be made regarding the record was made by us. That simply was not the case for our first LP, and so we decided to change things up.

Jesse: Yeah, the LP has taken a while to come out. It's been a pretty rough ride for everyone involved. Hurricane Sandy and high humidity levels delayed the process of getting the record out. As for the new LP (*Lightning Strikes Twice* out now on OESB!) not being on SPHC, I don't see what the big deal is. I mean, people don't care that all of our tapes aren't just on Black Konflik Records. The important thing is that the music is getting released. There are so many bands that don't get their music out to people who care about it. We should all be putting out each other's music.

MRR: Can you say something about the new label? I have heard it described as a hipster label (ha ha) as opposed to a DIY label.

Mike: It's been great working with Todd. He's been very supportive during the process. I guess some of the bands on the label might be considered hipster, but to me it's still a DIY label since it's just Todd running it and releasing the records by himself. I don't really like to think of DIY as something that is punk specific.

Bryan: Todd seems like a good guy although I've never spoken with him directly, and I like other bands on his label. At first I was a bit surprised that he wanted to release our record, but I guess our music and aesthetic appeals to people outside the noise-punk community, too.

Jesse: I have yet to meet Todd but he has been pretty awesome. He's done so much that I would never think to do. I mean releasing the LP in a sleeve that is shrink wrapped!? I've only seen records come in manila envelopes. He's only done good things for us. Thanks Todd!

MRR: The first Chaos Destroy album almost sounded like a new band—I guess the Zach/Merciless Game and Dan/Lotus Fucker influence was very strong. But the new album sounds more like Chaos Destroy, the band we know from the singles and various other releases. Does that make sense? How would you describe the material on the album?

Mike: Gauche.

Bryan: I feel like the new album is a departure, or maybe an evolution, from our previous releases. We're trying to get away from the endless drill beats and spiral downs, but not too far away, and definitely still keep it noisy and catchy. I'd say the new stuff is our most interesting so far.

Kenny: The first LP, true to its title, was literally just a collection of songs from various stages in our song writing, though in my opinion it has certain elements that are informed by the same impetus that led to the songs on the new LP. There is, as I see it, a pretty linear progression in how our songs sound if you were to follow them as they were written chronologically. Our releases don't follow this chronology.

Jesse: I don't think I've ever been under the "Zach/Merciless Game and Dan/Lotus Fucker influence". The only influence I have had is noise. We wanted to challenge the limits of noise punk, so we made this record.

MRR: What happened to the Nö Pöwer split?

Mike: The original label fell out of contact with us. I believe it will still be coming out through a different label.

Bryan: I don't know, maybe they got lost in the mail or something. Have to ask Mike on that one.

Jesse: It ran out of power.

MRR: It's been five years since I last interviewed Chaos Destroy. Have you written a song called "Japanese Title" yet?

Bryan: That doesn't seem like a very good song title.

Jesse: I have but not for this band.

MRR: Do you feel the band gets enough serious recognition from U.S. music critics?

Mike: Yes. In fact *High Times* recently asked for a copy of the second 12" to review.

Bryan: I'm honestly surprised at how seriously U.S. music critics take us.

Kenny: I have not seen any recognition, but that is probably deserved. We don't network ourselves very well, and consequently few people care about us.

Jesse: We've already gotten more recognition than I ever thought we would get. Has it been that serious though?

MRR: Can you talk a little about the lyrics of Chaos Destroy songs? Hold on, does Chaos Destroy lyrics have words in them (apart from in titles)?

Mike: Our lyrics tackle a range of subjects. For example, "Cormorant Not Crow" is about how Crows are an overrated archetype in punk artwork, "Magic Hands" is about the illustrious career of John Brzenk, "Stutter and Noise" is about our support for the National Stuttering Association (NSA), and the lyrics for "Stupid Night" are made up of my thoughts on Wittgenstein's *Tractatus Logico-Philosophicus*.

Bryan: I do vocals on a couple of songs on the new album. My parts are mostly about veggie burgers and aloe vera juice drink.

Kenny: It's actually interesting you brought this up, Mike and I have a fundamental disagreement on the Tractatus, specifically relating to picture theory. Wittgenstein states that the totality of true thoughts is a picture of the world, meaning the end of all possible thought is a model of reality, which seemingly can never be held in comparison to reality itself. The disagreement comes from our opinions on how far-reaching this limitation is. The lyrics to "Stupid Night" explore this briefly.

Jesse: We all sing throughout the LP and we all have our own style. I thought it would be cool to learn a dead language and try to sing in that language. My vocal parts on the LP are a result of this. My lyrics are about boobie tassels.

MRR: Kind of related question: How do you write your so-called "songs"?

Mike: Jesse writes bass lines and then we create "songs" around them.

Bryan: We usually start with a bass line, or lines. Then I use a special modified Ouija board to channel the Demon Noise Ghosts, who assist me in writing my drum parts. The lyrics are usually the most time-consuming part to write; Mike tends to get all philosophical and stuff, and it's hard to express deep, profound thoughts while still keeping with the proper meter and rhyme scheme.

Kenny: I don't write, I just focus on the noise.

Jesse: The noise plays me.

MRR: How many studs do the members of Chaos Destroy, past and present, own if you would add them all up?

Bryan: Zero. No wait, four, obviously. Is it possible to "own" yourself? Wait, what kind of studs are you talking about?

Jesse: I don't own studs, I own flare. And I own a lot.

MRR: What do your family and friends—those that are not big fans of Confuse anyway—think about your "music"?

Mike: I think they hope we outgrow it.

Bryan: "So do these songs have real words? Or notes? Just sounds like a lot of noise." For the most part they don't have the ear for it.

Kenny: Almost all of my friends are members of Chaos Destroy. I don't talk about music with my family.

Jesse: I've kept Chaos Destroy a secret from my family. My mom likes Luther Vandross. My dad likes Steely Dan. Chaos Destroy is not for them. As for friends, some like us and some hate us.

MRR: Inevitably, Chaos Destroy is considered a largely Japanese noise-punk inspired outfit. How has the response been to the band from Japan?

Mike: Lackadaisical for the most part. Record Shop Base has been very supportive though.

Bryan: I have gotten zero fan letters from Japan so far, very disappointing.

Kenny: I got a letter from Japan, it was on fragile, refined stationary of a type we don't have where I'm from.

Jesse: I'm Korean.

MRR: What do you think about the U.S. government's use of drones to assassinate suspect terrorists abroad as the alternative to extraordinary rendition of suspects in its War on Terror?

Mike: It's not very nice.

Bryan: War, against "terror" of otherwise, makes me think of that kids' show Dino Riders from back in the day. The bad guys "enslave" the dinosaurs to do their bidding and use them to fight the good guys. The good guys also use the dinosaurs to do their bidding and fight the bad guys, but their actions are portrayed in a much more positive light. As the audience you're supposed to side with the good guys because the bad guys technically threw the first punch and the good guys are just retaliating. But really they're doing the exact same thing as the bad guys—enslaving dinosaurs and using them to harm other people—so it's not the sort of situation where either side can claim any moral high ground or be considered objectively "right." Regarding the drone issue specifically, my hope is that someday soon, "terrorists" and other "enemies" of the U.S. will get their own drones, and eventually we will just use our drones to destroy their drones and vice versa, and all wars will be fought in computer simulations with no actual danger to human life.

Kenny: I have no opinions on global or national politics that haven't already been stated more eloquently by someone else.

Jesse: Lazy fucks.

MRR: Dan told me about a Chaos Destroy side-project called Urine (or something similar). What's that band? What other Chaos Destroy related bands are (and were) there?

Mike: Urine is a crasher crust style band with Kenny on drums and Bryan on guitar. They started practicing earlier this year and played a few shows already. Two other active Chaos Destroy related bands are Ecco (Corrupted-style sludge metal with some references to the old Sega Genesis game) and Heavy Friends (sludgy pop gaze). There are too many inactive/defunct bands related to Chaos Destroy to list.

Bryan: I am in Urine and so is Kenny. I play guitar because Kenny is a much better drummer than me. Kenny and I are also in Ecco and Jesse and I are in Heavy Friends and Jesse is also in Ecco.

Jesse: I have a solo project. It's my main proj-

ect. I probably have about 80 songs...they just haven't been written yet. If you got our first LP, then you got our family tree. A good bit of the bands on there are only a handful of the Chaos Destroy related bands in existence.

MRR: We've already mentioned 20 releases so far, which is a pretty dramatic number of achievements for the band so far, objectively anyway (ha ha). Do you have any further ambitious for the band? What do you think the future holds for Chaos Destroy?

Mike: More picnic plate records.

Bryan: *Chaos Destroy: The Early Years Collection*, due out mid-2034.

Jesse: You know those toys that expand in water? Like there is an egg and you put it in water and over the course of several days, it expands and it starts to look like an exotic sea being and then after more than several days, it finally looks like an exotic sea being and then you're like "woah wah wo wee! That's cool" and then you show all your friends and they're all like "...Wow dude, what are you? Like five years old?" and then you drive home crying because all your friends hurt your feelings and made you feel like your exotic sea being isn't cool enough to be around them. Well, I recently invested some money in a company who is researching ways to make a record that expands in water. It's going to revolutionize the world of vinyl. We've been talking about it a little already. We believe that to truly have a record that expands in water, it has to be written, performed, and recorded in water.

MRR: What's next for the band? Any tours or gigs planned? New records?

Mike: We're working on songs for a pop punk styled LP titled *Chaos Destroy – Return of the Kings: Three Horsemen of the Noisepocalypse*. We're also hoping to release a golf-themed 7" titled *Par for the Course*.

Bryan: Write new material, make guitars more noisy.

Kenny: We very rarely have things planned. This holds true at the present moment.

Jesse: Do we have any shows coming up?

MRR: What do you think about *Maximum Rocknroll* magazine? Are you pleased with how *MRR* has covered Chaos Destroy so far, in reviews etc?

Mike: It's pretty alright.

Bryan: I am thoroughly satisfied. It's always fun to see your band name in a widely-distributed publication such as *MRR*.

Kenny: I'm not sure I've ever read a Chaos Destroy review in *MRR*. Maybe I have and forgot.

Jesse: We were on Brace Belden's Top Ten list for 2010. I don't know about reviews though.

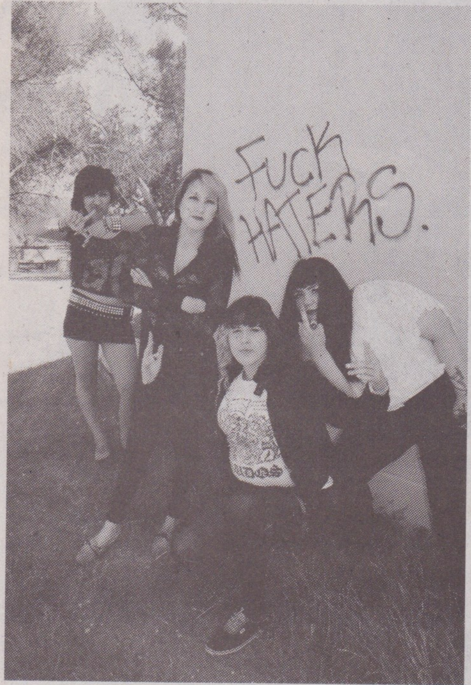
MRR: Thanks for the interview! How can people find out more about Chaos Destroy, contact the band etc?

Mike: Thank you! People (the band) can e-mail us at chaos.destroy@yahoo.com. We're hoping to develop a GeoCities site once that comes back in vogue.

Kenny: Facebook.

Jesse: Follow the noise.

Destruye y Huye


FUCK HATERS.

MRR: How did this band form? Was it difficult to come up with a name?
We all know each other, Angee and Martha had talked about forming a band. It came up that Kat played drums and Scarlett should play guitar and it all just happened. We had many choices for the name. We remember one was Vida Escupe and we weren't feeling it as much as Destruye Y Huye.

MRR: I'm definitely not a dog hater but I do have a devotion to cats. With this in mind, there is no doubt I would be very inclined to the cover of your first cassette release which features two cats in heels kicking a dog in the groin. Who came up with this idea?
The image for the demo originally came from Kat's MySpace. We decided to alter it by adding punk attire to the cats and adding the face of Kat's pitbull "Chewy". We'd like to give credit to Lisa Hanawalt, the artist of the original artwork.

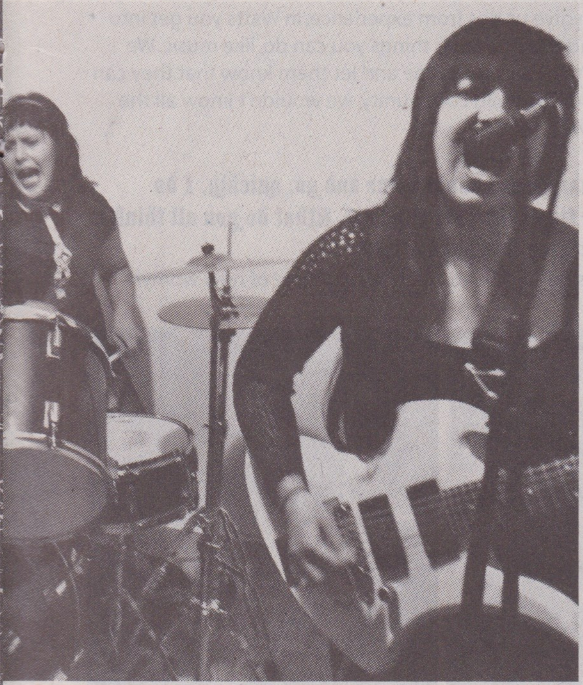
MRR: How do you feel about having your pets on the cover of the tape?
It's awesome to incorporate our own pets into our first demo release because they mean a lot to us, just how our music does.

MRR: I understand the tape was coming for a while but like every other release, it's definitely a process. How was the process of recording for all of you? Any challenges? Where did you all record this release?
It came down to being dedicated. We had already thought about recording a tape. We put in a lot of practice and picked out the songs we wanted to release first. As a band involved in the South Central scene, we wanted to be recorded by the Silenzio Statico Collective. We set up dates to record at Gaby and Robert's house in Compton and the recording process went by fast. For the first time we felt the pressure, but it was very fun. All the hard work paid off when the demo was released. We were excited to send out orders to Japan, Malaysia, the Netherlands, Spain, and most of all happy to be able to share our music with the local punx in our neighborhoods.

MRR: The sound is definitely raw and encompasses a lot of catchy beats. To accompany the music there is definitely a message in the lyrics. What are some of the themes within the music and what is the importance to all of you that all the lyrics are in Spanish?
We think everyone knows as people of color living in South LA or South East LA what the fuck happens. The only difference is that we kind of put them into poems and attach them to our catchy beats. Everything comes from seeing the struggles that we all face. Angee writes the lyrics but she gets a lot of inspiration from the girls. Scarlett is from Watts, Martha is from South Central and Angee and Kat are both from Huntington Park. There's a lot of ways to address the things that happen and one of those ways is through lyrics. It's just comfortable to do it in Spanish. Like "Oscura Sociedad" we sat down and talked about how the system has fucked us over, like you can be sick and nobody will help you. Society is dark, we live to die, we are still poor and the struggle is still here. Also, being a woman in a predominately male punk scene. It's very important to have this shit down. When there's a catchy beat, it's easier to have to listen to the message. It all encompasses our struggles as womyn of color.

MRR: What influenced the sound?
We are inspired by the everyday struggle, by the challenges in life and the people we know that live life on a positive note and surpass all the bullshit. Bands that we are influenced by are Parálisis Permanente, Discharge, MG 15, Siniestro Total, Ultimo Resorte, and also bands we've seen recently such as Kurakka, Anasazi, Las Otras, and Sadicos.

Destruye y Huye



I got to see Destruye Y Huye the first time they ever played at a backyard show in Los Angeles. I can say, from then until now, they have become a really strong and important band to the Los Angeles punk scene. I got to catch up with Destruye Y Huye while in Los Angeles. This all womyn four-piece punk band is one of many bands tearing it up through the Silenzio Statico label. With Spanish lyrics and a raw sound, they add something different to the Los Angeles punk scene. Through playing community events, helping out the label and doing side projects, this band is doing a good part in contributing to the scene. Other than the music, we got to talk about their own connection to the community, punk scene and the hard work put into keeping up with the band and a busy life. With a new tape, a beginning of tour dates and new recordings, it was good to sit down and have a chat about everything that is developing within the band.

Interview by Oscar Gutierrez // Photos by Michelle "Pepe" Cordova

Band // Angee: vocals // Kat: drums // Scarlett: guitar // Martha: bass

MRR: Destruye Y Huye is currently one of the only all womyn of color punk bands in the Los Angeles punk scene right now. Has this been a positive experience for you all? Was it purposely made as an all female punk band or did it just occur that way?

It was not made to be an all womyn band but we are happy that it is because this is our space and we are homegirls. We kick it everyday, we practice and create music and that shit is dope! Scarlett always wanted to be in all girl band, and not knowing how to play the guitar she learned from her boyfriend who used to play in Defied. Kat preferred that it was all womyn because at the time she was really inspired by a Womyn's Collective. We can relate in many different ways. We talk about everything, and we mean *everything* if you know what I'm sayin'! We feel comfortable and that comfort shows when we play. When we have an issue we bring it up and we do that because we have a connection. We have this cool sisterhood you know, we need to get the traveling pants! We are in each other's homes, picking each other up, being together all the time and it's cool to be yourself around your band mates. Communication is very important! It's like a family, we deal with each other, we eat together, and most importantly we love each other. There's a lot of sexism and objectification when some people look at us like "Oh! Boobs! Ass!". That's not what we want to represent. We don't want to be a band for people to look at; we want to bring the music out of us. That's why we didn't want a super girlish name because we wanted to play music that people couldn't put a gender to.

MRR: What do you all do other than play music?

Martha: Currently I am looking to start another project and make more music. I am a certified Sign Painter and specialize in lettering and text. Drawing is my passion and wish to do more art for the scene.

Scarlett: I'm a full time student at East Los Angeles College and a part-time cashier at a hardware store in Torrance.

Kat: Besides jamming out, I also go to school and work at a nursing home. And if there's time at the end of my day, I smoke a blunt with my loved one.

Angee: I work with Communities for a Better Environment with Youth for Environmental Justice, which is where I met Martha and Martha met Kat. I'm currently organizing Ladyfest LA, and also getting involved in making music on my own time.

MRR: I have seen y'all play many different spaces from community events, matinee punk shows, fundraisers, even supported a fellow punk through the process of removal of immigration detention by petitioning at shows. What is the importance of community to the band and how has it helped the band?

It's the reason why we are doing what we are doing. The reason Martha picked up a bass was because Abraham taught her how to play; it was just a matter of hanging around and picking up an instrument. We are so glad it kept going and didn't stop. We have played at non-profits but also in backyards in LA with the same community all the time and they're the reason why the scene keeps going. We give it up to people that have shows at their house because it can get crazy and disrespectful and we feel bad for people that have had experiences with fights in their homes. Kids and families don't have to be around that and that's part of our community and that shit needs to be addressed. We don't want to have shit to do with portraying and romanticizing violence. Recording with Silenzio Statico is cool because we see them at shows all the time. They're homies and they can give us tips from experience. In Watts you get into gangs straight up and there're other things you can do, like music. We wants to pump up the girls in the scene and let them know that they can do anything. If punk didn't build community, we wouldn't know all the people we know now.

MRR: I've seen many punk bands come and go, quickly. I do understand a lot of times life just happens. What do you all think is important about keeping this band alive?

We want to keep this band alive to create an example of how womyn can unite and make something out of nothing. We started knowing nothing about playing our instruments and have came a long way. If we can do it, anyone can. We want to change the face of what is known as a predominately male punk scene and want to encourage more womyn to start their own projects and create more within the scene.

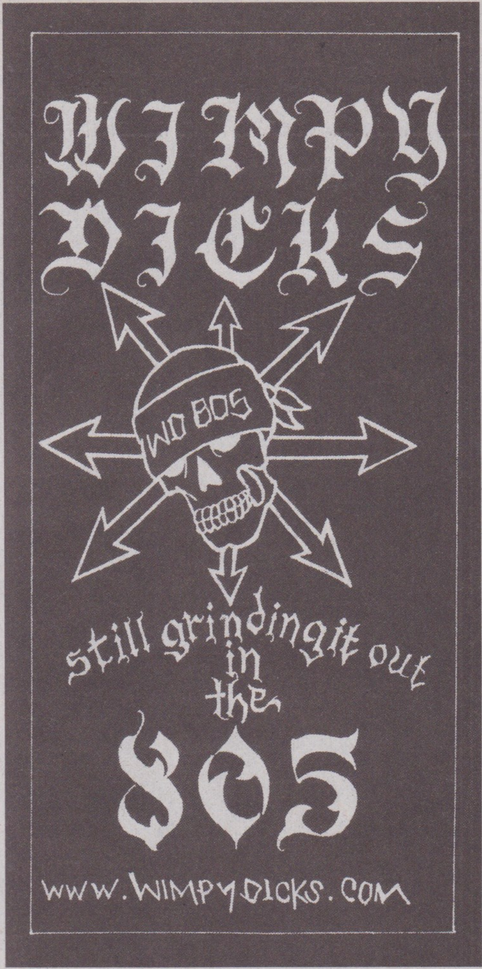
MRR: What should we be expecting from DYH?

You should be expecting a choreographed dance. But really, you should be expecting us at the Halloween show with another clean ass cover because that was super fun! (We were Vice Squad last year!) We are trying to travel, so there will be a DYH summer tour in 2014. If we play around you and you can book a show, hit us up! We are coming out with a new EP by next summer as well. If anyone from Las Vegas, Oakland, San Francisco, Portland, Olympia, Seattle or Santa Cruz can hit us up and e-mail us, we would appreciate it!

MRR: Do you all have any last words before we give our adiós?

Feel free to email us or hit us up through Facebook. Our page is always updated with current shows/merch/new material (songs). Don't be shy! We are excited to hit up San Francisco and meet some of the *MRR* folks that are making this happen! Last but not least, we'd like to give a special thanks to Oscar for making sense of all our nonsense during this interview, Beanzattack and Michelle Cordova for always coming through with awesome pix, NSG Signs, Abe Social, Gaby and Robert, Austin Delgadillo for recording the demo, Brian (Brochacho) Zuniga for putting up with our noise, Our #1 fan Teos, Scarlet's Granny for giving us a space to jam out and then kicking us out, and all the punx that continue to support us, as well as the punk scene. Go to local shows, start a band, get shit going!

destruyeyhuyela@yahoo.com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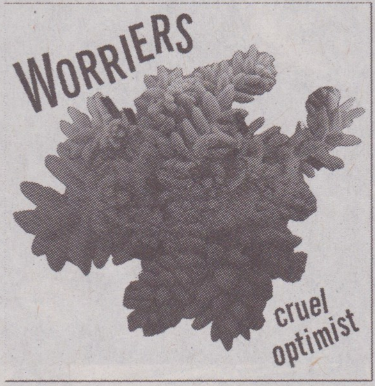
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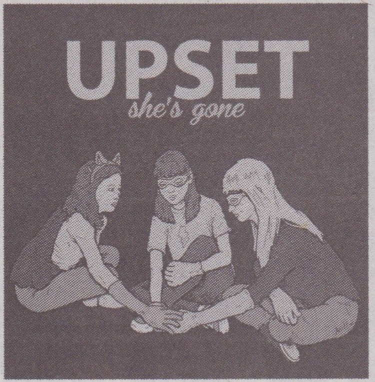
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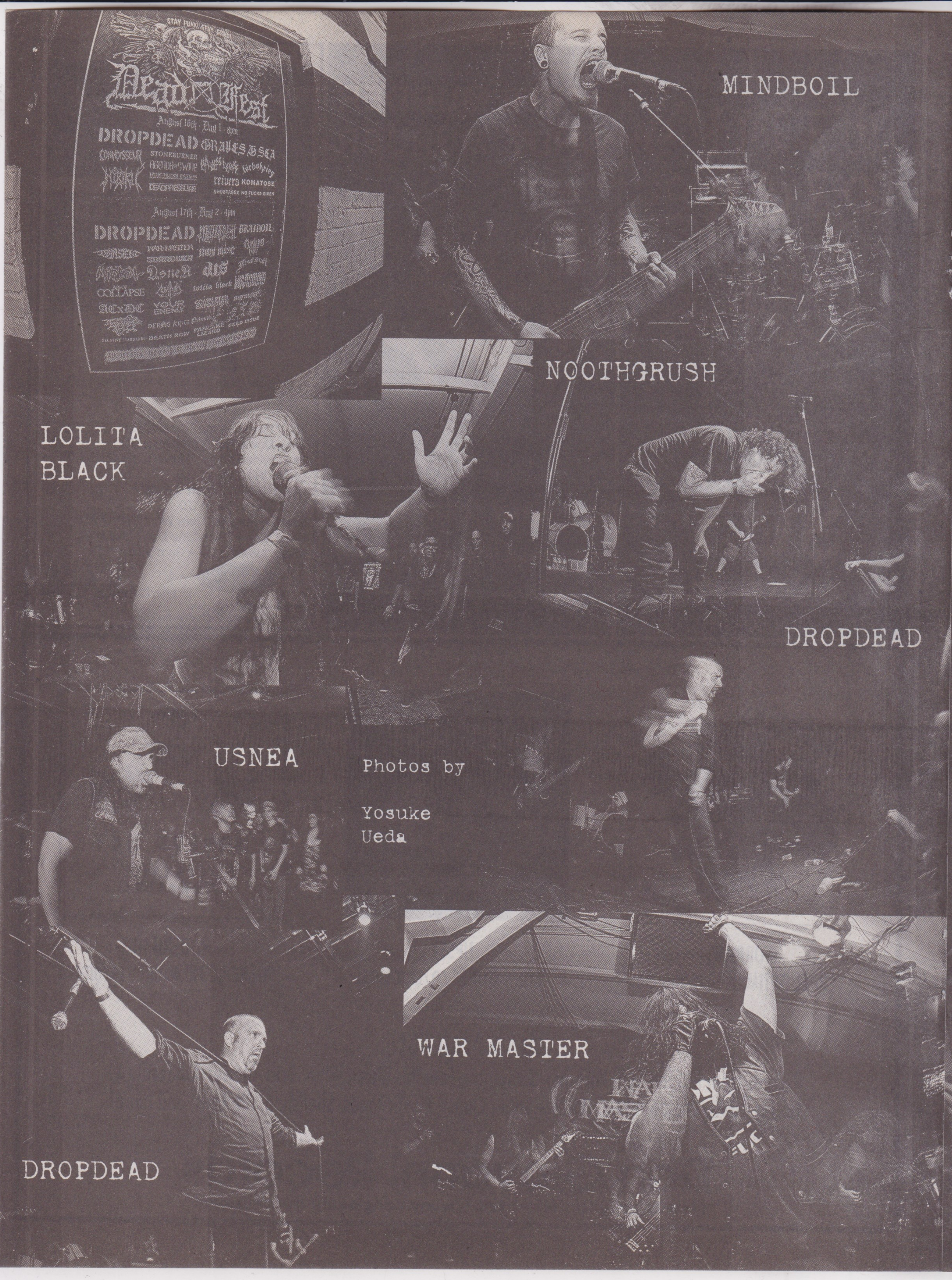
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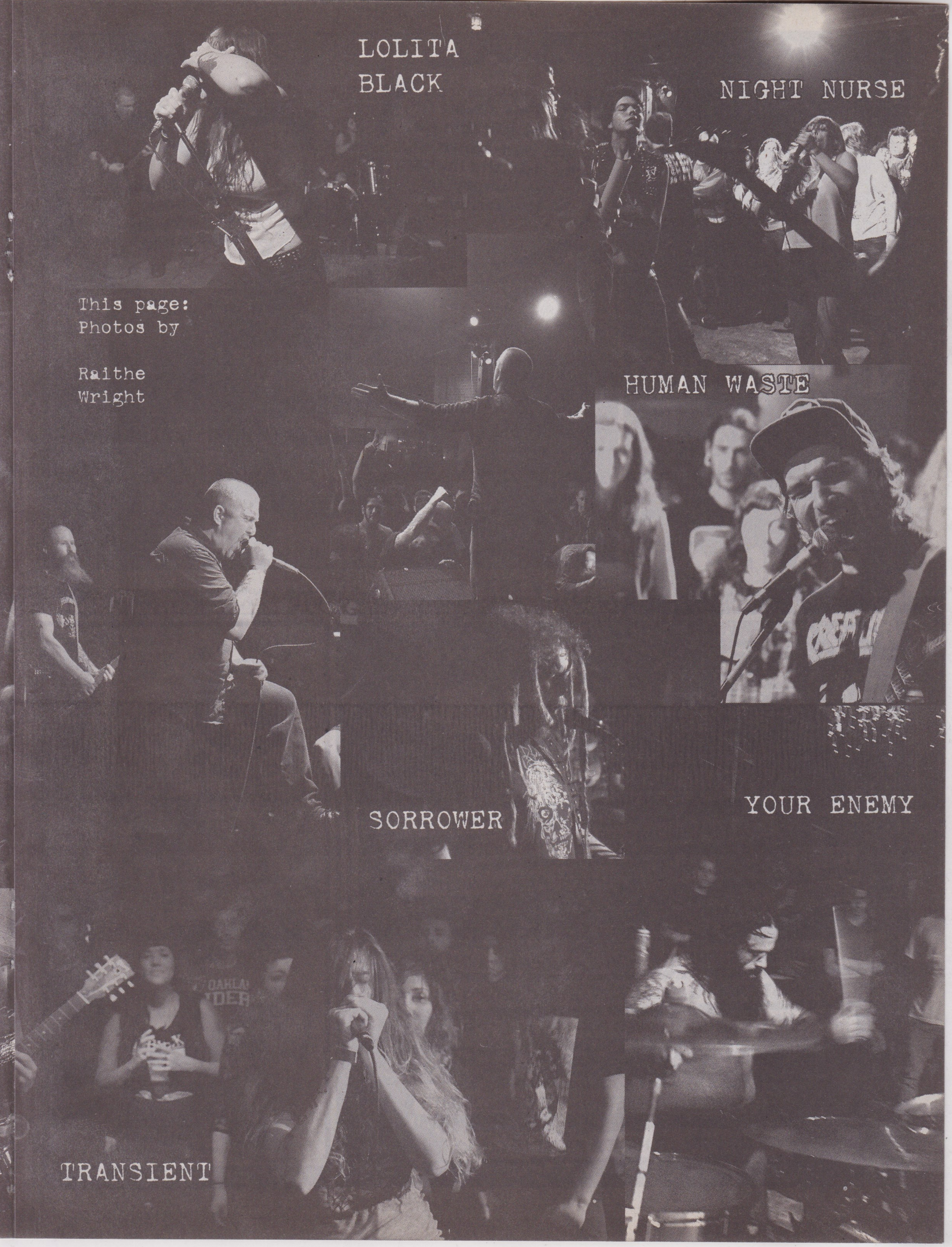

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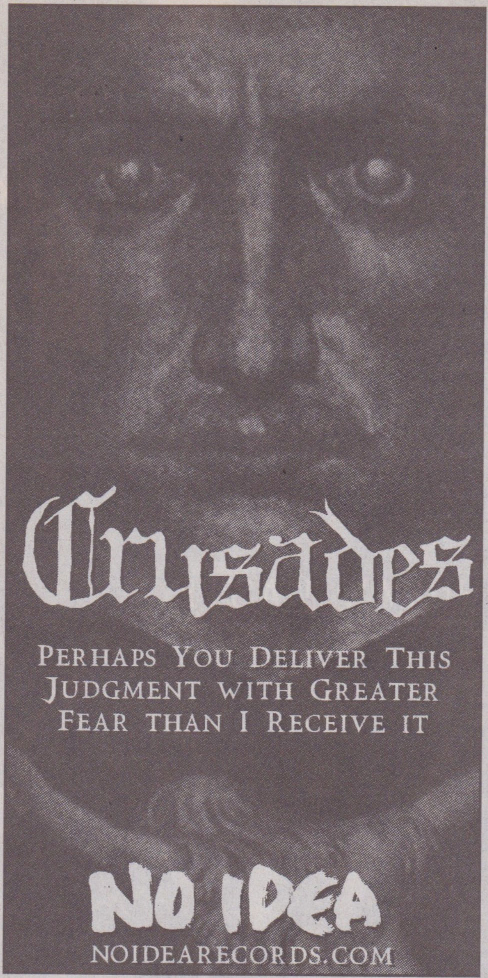

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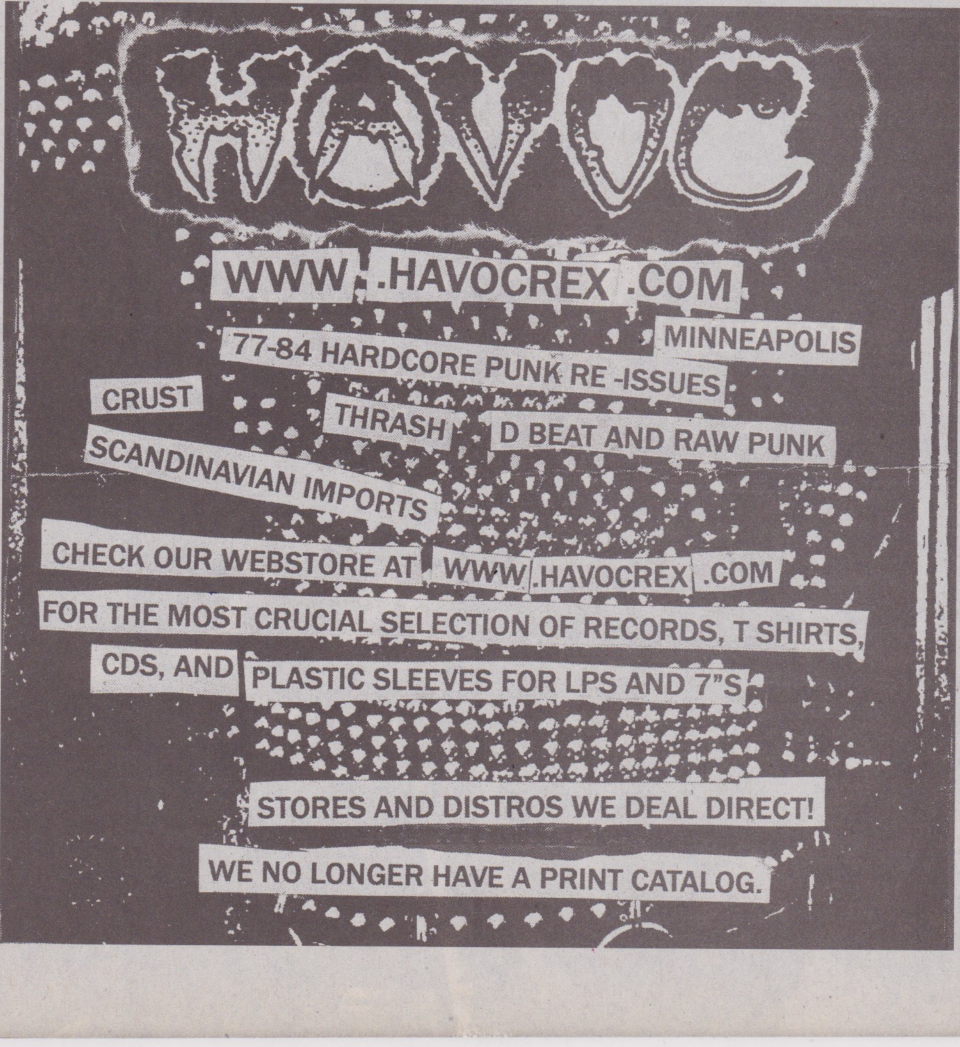

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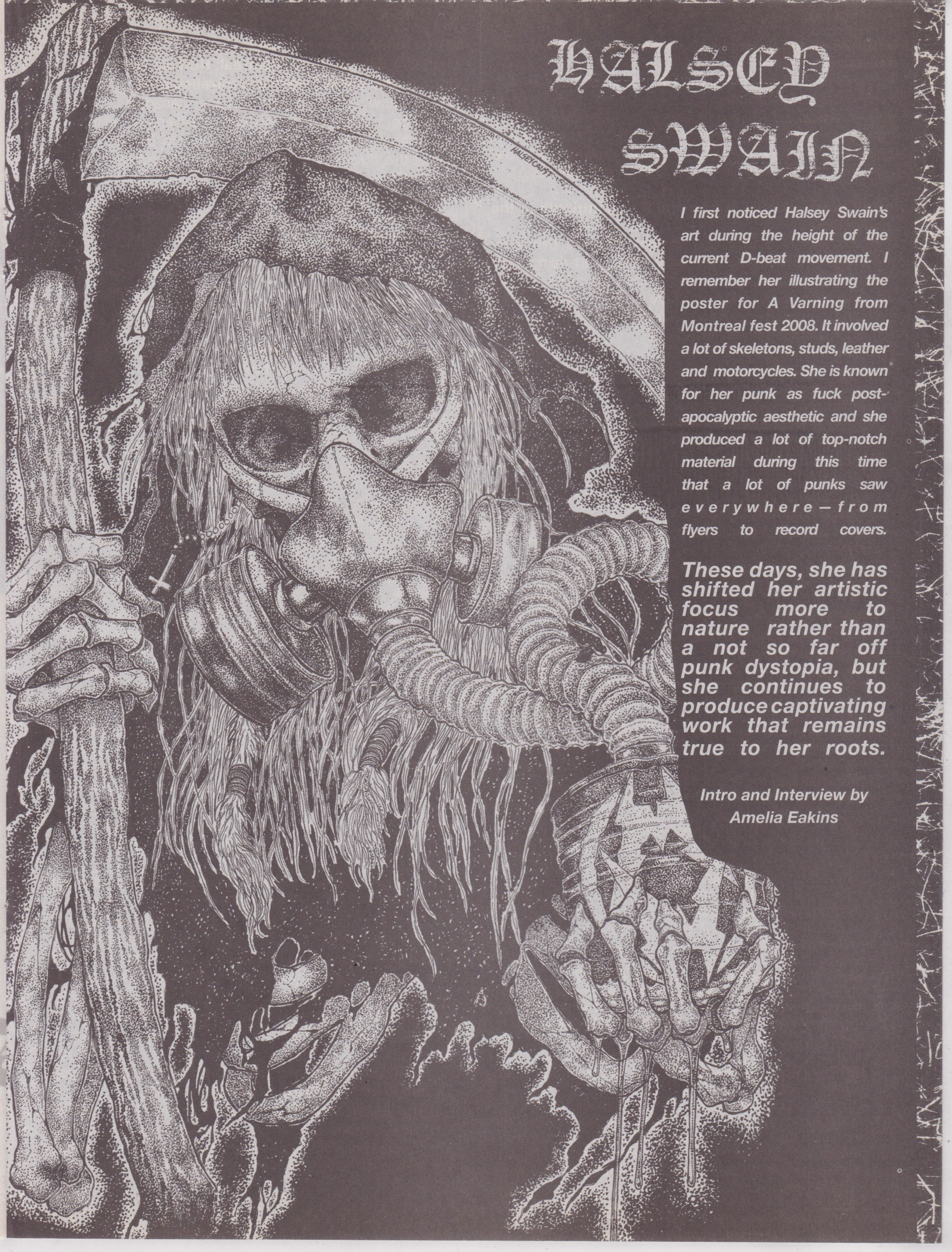
HALSEY SWAIN



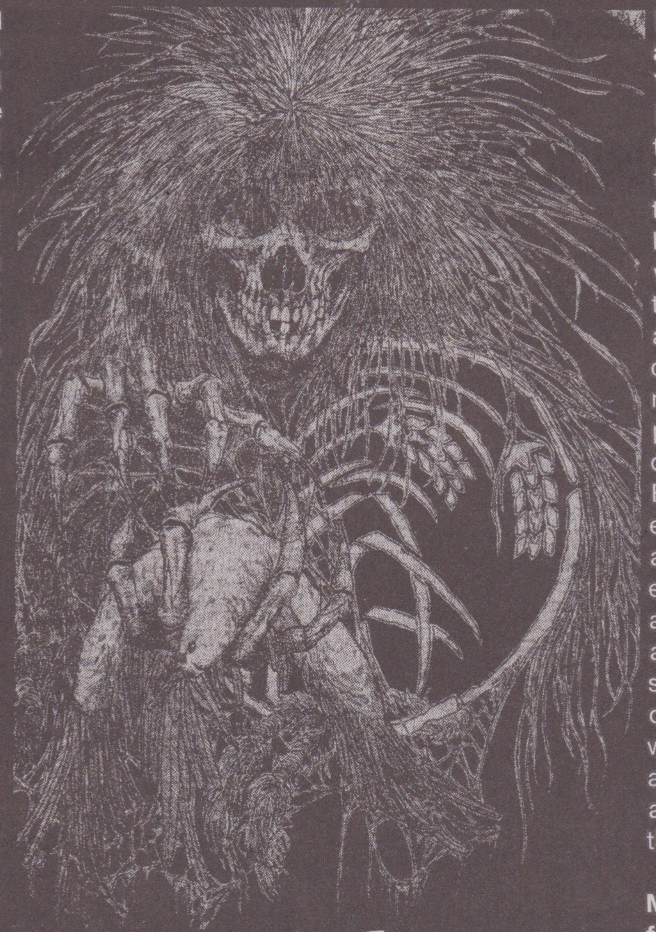
I first noticed Halsey Swain's art during the height of the current D-beat movement. I remember her illustrating the poster for A Varning from Montreal fest 2008. It involved a lot of skeletons, studs, leather and motorcycles. She is known for her punk as fuck post-apocalyptic aesthetic and she produced a lot of top-notch material during this time that a lot of punks saw everywhere—from flyers to record covers.

These days, she has shifted her artistic focus more to nature rather than a not so far off punk dystopia, but she continues to produce captivating work that remains true to her roots.

Intro and Interview by Amelia Eakins

MRR: When did you start drawing? Do you remember how old you were?
As far as I can remember, it runs in the family. I was always in my mum's studio when I was a kid. Pretty much as soon as I could walk, I started drawing. My mum told me she gave me a pencil one morning, I started off scribbling and apparently by the end of the day I was drawing elaborate airplanes. (Supposedly, this is what my mum tells me...)

MRR: When did you start using it to contribute in the punk scene?
I would always draw tattoo designs or small things for people when I was young. I really didn't start doing more "serious" work till I was probably about 21 or so. When I was younger, I was living from place to place, going on tours and maybe partying a little too much....I had fun at least! One of my good friends always gave me so much crap (and still does) to "get off my ass and do something with my talent." I'll give him props for that! Some of the first work I actually did that was more serious was for his band Toxic Holocaust. When I say "serious" work, I mean it's when I first sat down and finally did something that I knew would be printed and seen by loads of people, so I wanted to put out the best work I could, ya know?



MRR: Did people hit you up to make flyers as soon as punks started seeing your art?
Yea! It blew my mind that people were that stoked on it. It was super flattering and still is whenever I have anyone come to me asking me for work.

MRR: What was the first demo tape you did? Album cover?
Jeez, it's been a while. I guess the War Ripper cover was the first I did. I drew it a while ago, wasn't printed for a while though. But was one of the first I did for a cover I'm pretty sure, my memory isn't the best, to many bike wrecks!

MRR: What bands have you done art for?
Oh jeez...ummm, well Toxic Holocaust, was one of the first, the most recent release that came out was Plague Dogs 12", they rule! Hellshock, Deathraid, Desperat, Even The Casualties to Municipal Waste, It's all over the map.

MRR: Are you more connected to the metal scene or punk scene?
I guess you could say that. I like it all. I've done more work for metal bands probably. And maybe own more metal records than I do punk, doesn't mean I like one more than the other though. I'm a "mutt" when it comes down to it, huge mix of genres. Or just what time of the month it is, that whole being a broad and all.

MRR: I remember one of the first times I saw your art was for A Varning from Montreal. How do you know international punks? Have you travelled a lot?
Well, I know all those mental case Canadians from years ago. I was probably sixteen or seventeen, still in high school, they would all come down to Boston and stay at this dump I lived at with a bunch of other unruly goons. Other people probably from just being on tours, managed to jump on a few on those here and there... a lot of people just from my work though. There have been a lot of instances where ill meet someone in person just running into them at a show or a party and I drew their record cover or shirt design or whatever. It's awesome meeting people who wanted your work on their stuff, ya know? Wicked flattering and always will be.

MRR: Do you get paid to do art for bands?
Yea, for a while it was my only income. Sometimes I ask for trade, records I'm looking for that are harder to find. If I were to win the lottery and never had to worry about bills again, I wouldn't charge a thing. I don't think that's going to happen anytime soon! Doing what I do can feel like one of the hardest most stressful exhausting jobs possible sometimes. Basically I'm charging for pain and suffering. Being an artist can drive you nuts, especially when you're not having a good drawing day, or week, or even month. It takes a lot of time and effort and patience. I work as a cook right now and I was a sushi chef for years, I'd work the dinner shift and that's where I would unwind and kinda zone out after a stressful day of drawing and painting. Haha if anyone ever thought that was possible!

MRR: Do you ever use your art for trade often?
Oh yea totally, like I said earlier, I definitely do that. I have a never-ending list of records that I'm looking for. I'm always willing to trade for that! I've traded with other artists, artwork for artwork. Also artwork for a spot in the van for a tour if I need to get outta town wicked bad. Nice antique furniture, taxidermy, things like that.

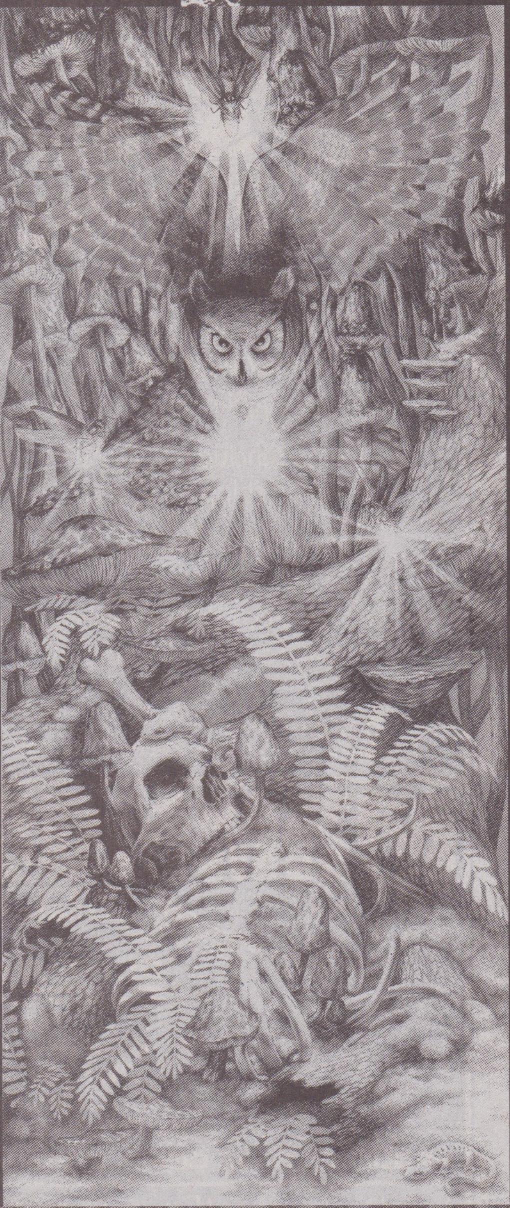
MRR: Do you do your own screen-printing? Has your image been used on clothing?
I use to print all the time. Been a while since I have, though. I've done loads of shirt designs for bands and clothing companies. It's crazy going to show and seeing all these people wearing your work. Blows my mind every time!

MRR: I've noticed a lot of skeletons, studs, bullets, creatures, taxidermy, motorcycles, and the usual post-apocalyptic punk fare. Do you feel that there is really anything else you're interested in drawing?
Most of the record covers and shirt designs I do are other people's ideas. Commissions, my personal work though, it's mostly wildlife based, naturalist kinda. I'm an outdoor nut—hell bent on fishing! All that kinda crap, I could go on for hours about that kinda stuff. It still has skulls and what not in it. Just more 'finely' done. If that makes any sense. I just did a huge drawing of an Amur leopard taking out Siberian roe deer with a little fawn sitting next to it in a field of flowers, really fine detail all in pencil, things like that. Owls rule, I draw a lot of them. A lot of local wildlife, Oregon has lots of it, animals I can go drive ten minutes and come face to face with!

MRR: Anything you've branched off into recently that you would not have done ten years ago?
Well I feel like I've gone back to what I was drawing when I was a child; wildlife, nature and the outdoors, but just a little more refined. You always go through phases where you switch things up, try something a little new, keep it interesting. I've been doing more of my wildlife work, yet still keeping it grim and eerie.

MRR: Do you have a motorcycle?
I did when I lived in Florida, but I never legally had it on the road!

MRR: Have you been to the catacombs in Prague or Paris? A lot of your art brings up that European catacomb aesthetic...
Unfortunately I have yet to get over there. That whole broke starving artist thing... some day though! Its imperative!



MRR: Have you ever gotten negative feedback?
It's more people being harder to work with than others. Doing splits can be a pain. Talking to only one band and the other band comes at you later saying it's nothing like what they wanted, just more of a mix up in communication. Some people you just can never please! That's probably only happened a couple times though.

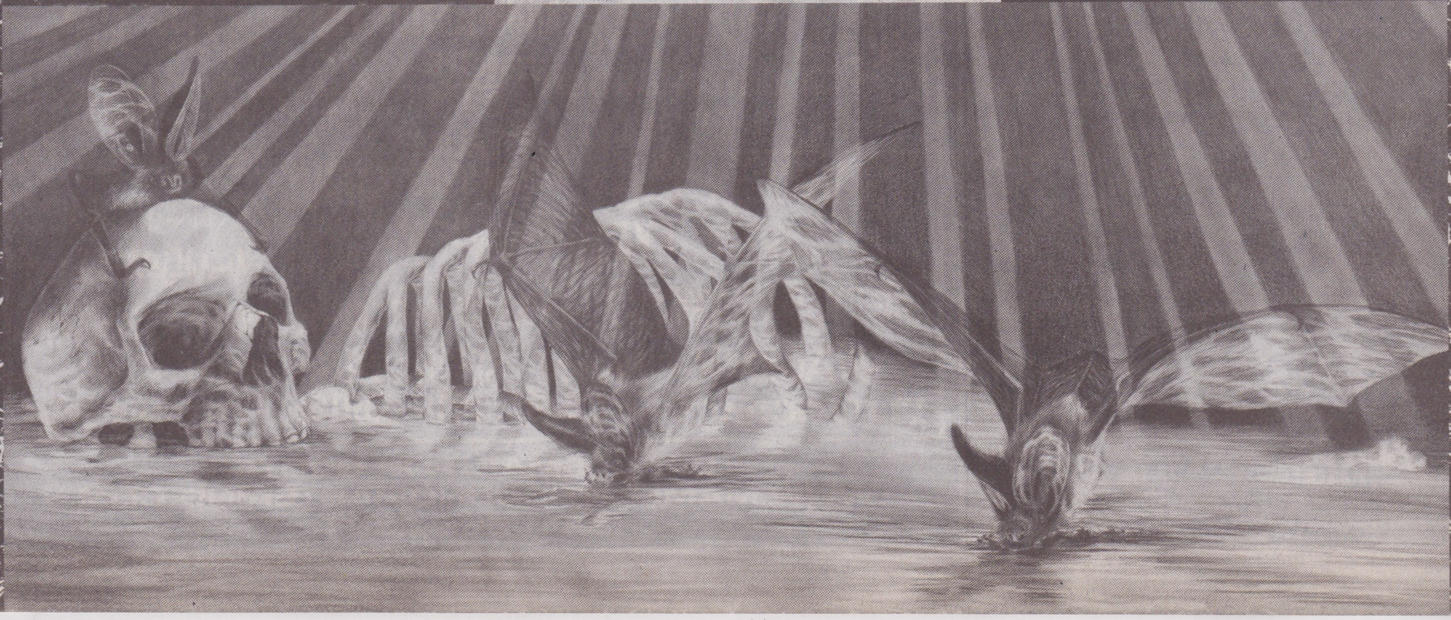
MRR: Who are your favorite punk and metal artists at the moment?
Putrid Matt, Dennis Dread, and Jeremy Hush—his work is phenomenal. Sugi from Japan is wicked awesome. All their work is outstanding.

MRR: Anyone you think really influenced you?
Well my mum for one; she has always, no matter what, encouraged me to do my work. She took high school tests of mine that I just turned over and started drawing instead of actually taking the test, submitted them as part of my portfolio to the Museum School of Fine Arts in Boston for my college application. Which I was accepted!

MRR: What are your future plans?
To keep on drawing, to never stop reworking my ideas. To just keep on going with determination and self-motivation. To just draw dammit! Hopefully stop taking commissions and just do what I want to do eventually.

MRR: How can we get a hold of you?
halseycaust@yahoo.com

MRR: Any final words?
I am better with a pencil than I am with my words.



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ROSA APÁTRIDA

Rosa Apátrida put out a fanzine and winter demo in 2013. Their sound is a seething cauldron of electro anarcho dark wave punk. Rosa Apátrida is more of an experience than a band. They are comprised of one synth player from New York City, one from Colombia, and the singer is Colombian and Russian. You may have met some of them on their own travels through the States, Europe and South America. If you don't already know them, hopefully this piqued your interest enough to get familiar with these eclectic, political, creative punks and read on. I give you Rosa Apátrida. Interview by Amelia (ANOK4U2). Photos by Margaret Killjoy, Phil Maier and Irina Arellano-Weiss.

MRR: How did Rosa Apátrida start?

Jamie: Rosa Apátrida started in 2010; Niko and Jamie were part of a dark wave DJ collective, we decided along with Elektra to begin to make the music that we love. At that point there was a small dark wave scene in NYC but not a lot of bands that were political or came from a punk background.

Elektra: I remember Niko and I wanted to do something political but danceable for a long time. In a room briefly vacated by a previous roommate in our old apartment Niko pulled out all the equipment he had stored because we had no space and made a song and I added the lyrics for fun, it was Rosa Apátrida's first song: "Flores Y Sangre." Jamie came over to the apartment and he really liked the song so we formed the band. Niko and Jamie started making music together and I started adding lyrics and screaming whatever I could into it. At the same time Niko and Jamie were doing the Ice Age dark-wave parties.

MRR: What is your message?

Elektra: Liberation of all human and non-human species. Resistance. Apocalyptic and post-apocalyptic world views, positive feminism, overcoming personal pain, a critical view on the true darkness that surrounds us, our status quo and purposeless suffering. Chants to motivate positive change and action. A vision of alternatives to counter society's destructive aspects and the alienation of human beings. Appropriating male-centric radical discourse.

Jamie: Our songs touch upon many themes, for me personally, I started writing songs in a pretty dark time for me, when personally and politically I was feeling very frustrated and alienated. Our songs talk about the things we care about, we are an anarchist/anti-fascist band, our lyrics reflect that.

Niko: I think Elektra and Jamie explained it pretty well. Dark music has always been populated by nihilist and fascist bands. I have always thought it is important to construct alternatives inside that scene, oriented to anti-fascism and anti-capitalism, and even better if we get pleasure from doing it and people can dance to it.

MRR: What countries are you from?

Elektra: I am Colombian-Russian. And I have lived in other countries as well.

Niko: I am from Colombia, but my heart is where the struggle is.

Jamie: I'm from Brooklyn, U$A.

MRR: What language do you use for your message and materials?

Jamie: Spanish, and English primarily, but also Russian. We are all fluent in Spanish and English and Elektra speaks Russian as well.

MRR: What sound were you going for?

Niko: My initial idea was to form a band where the attitude and lyrics were DIY political-punk, only with non-conventional punk instruments such as synthesizers. At the same time that I listen to punk, I have always listened and played experimental music, noise, industrial, EBM, goth and post punk. After coming to New York and being able to find—what are in Latin America extremely hard to find machines—I could finally start playing with Jamie and Elektra. We started with ideas of sound such as: Parálisis Permanente, Siekiera, Grauzone, Aviador Dro, Malaria!, Borghesia, Dark Day, Diaframma, Ganzheit, and Test Dept. but what came out was an unexpected sound, that we really enjoy.

Jamie: When we started there were a wide variety of bands that we were influenced by. Generally the genre of dark wave/cold wave, a lot of bands from France, the UK, Germany, in the mid 1980s. I am heavily influenced by early factory records stuff: the Wake, Joy Division, A Certain Ratio, our sound is more electronic but still retains a punk sound because we all come from a punk background. No matter what kind of music we try to play the punk influence is always there.

Elektra: I wanted a sound were existential musings could be materialized through high energy. Something that you could dance to. I was thinking about different influences where I saw some of those elements: Almodovar and MacNamara, Miss Hellium, Super Girl and Romantic Boys, Xmal Deutschland. Niko and I already had an ephemeral political dark punk band called No Ego in Colombia, so we didn't want any "rock" instruments, we wanted something completely different. Only synthesizers.

MRR: What bands do people say you sound like?

Elektra and **Niko**: So far we haven't been told we sound like a specific band, people have said it sounds like '80s post punk or New Wave.

MRR: What was your first show?

Jamie: The first show we played was at the Lake, a DIY show space in Brooklyn.

MRR: What was the last show you played?

Jamie: Our most recent show was at ABC No Rio; we played with Survival, Play for Today and Only Edges.

Niko: That was on early June 2013, in a dark wave matinee.

MRR: Can you tell us a little about political activism in NYC right now?

Jamie: The left wing radical scene in NYC is very fragmented and atomized in NYC. There are a lot of different projects happening but there is very little continuity and very little unity. I feel like there is a real lack of open political spaces in NYC where people could come together to work on projects and get to know and trust one another in a real sense. Recently a friend of ours, Jerry Koch, who is an anarchist and a legal rights activist, was imprisoned in a federal prison for refusing to testify before a grand jury. Grand juries are a widely used form of repression that have been used against Animal Liberation activists, Puerto Rican Nationalists, and now against Anarchists on both coasts of the US. It has been heartening to see many people coming together to support Jerry and hopefully more pressure will lead to him being back on the streets with us soon.

MRR: Is there apathy in the NYC punk scene?

Jamie: There is apathy everywhere. The punk scene does seem to be much more apathetic than when I became involved with it. There are some really great bands with really conscientious and radical people starting so hopefully that will change.

Elektra: There is; it is certainly a problematic situation that NYC has been known for, for quite some time. There is a lot of extreme individualism, and a need for more collectivism. In the punk scene nihilism and self-destructive behaviors have always been a problem, which hopefully will get a turn for the better—that is what we want. We want to create safer and positive, political spaces. I have seen numerous young men and women wearing Fascist and proto-Fascist symbolism at DIY punk shows the past couple of years (Ex: SS logos (SS division Totenkopf), swastikas, etc...) without anyone addressing it, that is one of the saddest forms of apathy and it is certainly a proof of how fragmented the community is.

Niko: For me apathy is a massive and generalized problem, a reflection of Capitalist and consumerist society. It is does have a presence in Punk. I see a new political awakening with new bands and people with positive energy in NYC. Let's hope punks will be again in the streets fighting for their ideals.

MRR: What are your personal beliefs?

Jamie: I am an anarchist and an antifascist.

Elektra: It is difficult to share that in a couple of lines here. Apart from what can be obvious from our lyrics, I can share that I believe in instinctive "animal" morality. Apart from the artificial morality constructed by the state or the church. We—as all animals—know when we are doing harm. Niko and I are also vegan and sober. I believe each individual should do everything they can in accordance to their own capabilities.

MRR: What bands do you play with most in NYC?

Jamie: We have played a couple shows with Survival, we have played with the Anchorites and Atruth, it always changes, there is a relatively small amount of dark/post punk/ wave bands in NYC so it changes. We have also recently played with Anasazi and Kontravoid.

MRR: Tell us about your demo tape and CD-R with the zine that came with it.

Elektra: I did the zine for Rosa Apátrida a couple of years ago and never showed it to anyone. Then I showed it (with typos and everything) together with the Rosa Apátrida demo at the artist-run space 1:1, when they asked me if I had a zine to be included in a group exhibition. After that we unofficially released it like that (which was the purpose of the zine from the beginning, a gift for people who like our music). The zine has elements of collage, original photographs and found images with fragments of our lyrics. I use recurrent themes and images from my artwork for the zine—fused with a DIY aesthetic. I like when bands give you some reading material or something creative to take home with you apart from the music.

MRR: Any plans for future releases? Tours?

Jamie: There is talk about releasing a 7", and hopefully a short Europe tour later this summer.
Niko: We have been recording and we have ten tracks so far, which we are planning to release as soon as we can in vinyl (and some free material online).

MRR: How is Elektra's art intertwined with your band aesthetic

Elektra: I see that my art intertwines somehow when I perform and when I write lyrics. My Rosa Apátrida persona is very performative, I often bring small aesthetical biographical elements: I wear black veils and sometimes a nurse's cap and bring the lyrics to life with the way I use my body. There is a darkness and a sense of humor behind it. Niko and Jamie's art is music; my art extends to everything else I can bring to Rosa Apátrida (creating imagery, performing and lyrics).

MRR: What do you want to see for your band's future?

Niko: I would like us to play more shows, go on tour, release material and help to build and strengthen politically the dark wave scene. We also want to play in Latin America.
Jamie: I would love to release a full-length record and go on tour.

WE DON'T WANT TO SHOVE OUR POLITICS DOWN ANYONE'S THROATS BUT WE WON'T HIDE WHO WE ARE

MRR: What do you find wrong with punk culture and community right now?

Elektra: I think community (punk) has to stem from a place of solidarity and positivity that nurtures creativity and welcomes differences that mainstream society rejects. When it mimics mainstream society or stays in the status quo, and only differs in the surface-appearance is where we have a problem. Unconscious consumerism, apathy, drugs and a disregard for what happens in our environment are ways in which this mimicry becomes destructive. Self-destructive behaviors that often put the community in danger (such as drug and alcohol abuse) and also sexual abuse, macho-centric attitudes and emphasis in "cruelty-full" fashion (among other things) are things we need to address. Apathy and triviality and a broken relationship with punk and activism are problems we are also facing today.
Jamie: I think people confuse being provocative with being radical. I see people appropriating fascist aesthetics because they think it is "edgy." I appreciate provocation and am also turned off by some of the puritanism of the "posi" punk scene but people need to start thinking about what they represent on a deeper level. I think in general there is a real lack of political education and culture here in the US, and a real lack of community. Obviously all of the problems of the mainstream are reflected in our subcultures. I hope that we can begin to build a counter culture that runs in conflict with the mainstream, a culture whose values and goals are not merely reflections of the sick society we live in. Hopefully we can plant the seeds that will bear fruit in the destruction of this sick society.

MRR: How are you trying to change what you see?

Jamie: We are explicit about our political positions, we don't want to shove our politics down anyone's throats but we won't hide who we are. To me making music is a very personal process, my beliefs are very important to me so obviously that will come across in our music. We are trying to build up a scene of bands who play similar music and who are at least open to the ideas that we espouse. We invite political groups such as the Anarchist Black Cross, Support Jerry, and others to table our shows. Hopefully the newer generations of kids coming to shows can get some of the political education that we had as young punks.
Elektra: By creating an alternative situation.

MRR: What is the best way to stay updated on Rosa Apátrida?

Jamie: We have a Tumblr and Facebook...
Niko: Go to rosaapatrida.tumblr.com or contact us at rosaapatrida@gmail.com

MRR: Any last words?

Niko and Elektra: We don't believe in borders or nations (hence our name "Rosa Apátrida") however, we support the self-determination and the struggles of the oppressed people around the world. As long as these struggles are based on anti-capitalism, antifascism, equality and freedom for all.
Jamie: Thank you! We are so excited to be interviewed by *MRR*, keep up the good work!

nudes

The Northwest has always been prolific in music culture, and cities like Seattle, Washington still remains the base of top quality hardcore punk bands. Some of those bands channel their early childhood influences and output a dark, disgusting, beautiful mess. Nudes fit tight into that category, like a sweat drenched leather jacket. Within the few years of being a band, they managed to constantly get tighter playing their instruments, while appearing to self-destruct on stage. Sonically, they have the chaotic tones of some notable early Italian and Japanese hardcore bands, but the primitiveness of classic USHC. After witnessing this band several time in their hometown, and being blown away by their urinating, tape contorted set in Calgary, I felt tn my need (and everyone else's) to ask Chad Bucklew a few questions and expose this band to as many people as possible. Interview by Taiga Dinger. Photos by Bubba Hamilton.

MRR: I perceived Nudes to be the brother band of Grimace when you all first started playing. What were your intentions when creating the band, and how did each member come to play?

We originally started to play a last minute show that fell through and just decided to keep going because we already had enough material for a demo.

MRR: Was there a distinct sound you guys mutually agreed upon when you formed?

Not really, we originally wanted it to sound completely different but we like the way it turned out. There's not really anything we all agree on (besides Nirvana) so we kind of just mesh a lot together.

MRR: Your band name makes an amusing online search, any story on why "nudes" was chosen?

We got it from a Rites of Spring song, and it sounds artsy as hell.

MRR: The first song on the *Sister* tape appears to have a subtle straight edge tone. I'm aware you guys are not associated with that at all, so what's the lyrics of that song about?

Those lyrics were written about a gnarly tweaker who lived underneath the Nut Hut who did a bunch of sketchy shit to us. Also substance abuse is real shit and should not be glorified.

MRR: I have heard you have been on a path of sobriety. What's up?

Yeah, I quit drinking about four months ago. By the end of my drinking I wasn't breathing a sober breath. It had destroyed all motivation and productivity and I was tired of apologizing and hurting the ones closest to me. I got caught up in a lot of bullshit and was ready to sacrifice everything in my life to continue to fall more into the cycle of regret and drink to forget. It was time for a change.

MRR: Your set in Calgary was amazing. How did everyone react when you number one'd your pants? How was the experience and journey over there?

Calgary was pretty cool. I felt weird the whole time we were there, so I ended up just doing a bunch of weird shit while Nudes played. I don't think a lot of people noticed when I pissed myself though. I barely noticed myself, I had to pee during the whole set and I guess I just kind of spaced out. Ha ha. The drive back was fucking terrifying though. We took a shitty route back down windy mountain roads, which were icy as hell. Stefan drove for fourteen hours straight and saw the Mothman, twice.

MRR: You guys are going on tour soon, right? Are you touring by yourselves this time?

We are doing a West Coast tour in July, and yes we will be flying solo.

MRR: The last tour you guys did was with Dehumanized. They were more on the metal side. How did you two match up, and is metal an influence on Nudes?

Dehumanudes tour was sick. I think Dehumanized and Nudes actually complimented each other pretty well. We weren't very similar musically but they definitely had an uncomfortable abrasive atmosphere that I feel we try to cultivate as well. Musically? No. Metal has no influence on Nudes, but one time Leif wore leather pants while we played.

MRR: The current discography is a tape and a 7" you recently did on a newer/smaller label called Bedside Records. What are your future plans for releases, and how did you end up working with Bedside Records?

The *Sister* cassette has been re-recorded and soon to be re-released on vinyl coming out this summer on Inimical Records. We also have a 7" coming out on Iron Lung. Amos who does Bedside Records is our buddy from Vancouver and we just started talking to him about doing a record.

MRR: The *Skin* 7inch overall appears to be less distorted and harsh compared to your tape, and how the band sounds live. How and why did you guys decide on the sound of the final product?

It was our first professional recording, the tape sounds like it did because we don't know what we are doing. Shout outs to Capt. Trips.

MRR: Some of the members of Nudes lived in the Nut Hut which hosted many great shows in Seattle. What caused the house to be defunct, and any notable memories from past shows?

We got evicted due to noise complaints. Those were the days though. At our last show, our bassist Leif shattered his kneecap while singing a long to Grimace covering a Danzig song. One time we had a little pool too... That was crazy.

MRR: What happened to Leif's kneecap, and what's the deal with the pool?

Nobody really knows what happened to Leif's leg because the lights were off but it was during a Danzig cover that's for damn sure. The show was Criminal Code, Vacant State, Hysterics and the almighty Grimace. I don't know about the pool, we just had a cool little pool once.

MRR: What's another memorable show that you guys played in your hometown?

There were a lot of memorable stories that came out of shows at the Nut Hut, but one in particular was the Hunting Party, White Wards, Society Nurse and Nudes show. The show was awesome, but afterwards our college kid neighbor was having a party and we literally brought whole show over to their house. We all started diving off the oven to crowd surf in the kitchen, while everyone started cheering "Nut Hut!" over and over again. Then we pissed in their basement and puked everywhere. It was pretty cool.

MRR: You have a new drummer, how did he join? I heard some stories about your old drummer, care to elaborate, or would you rather let sleeping dogs lie?

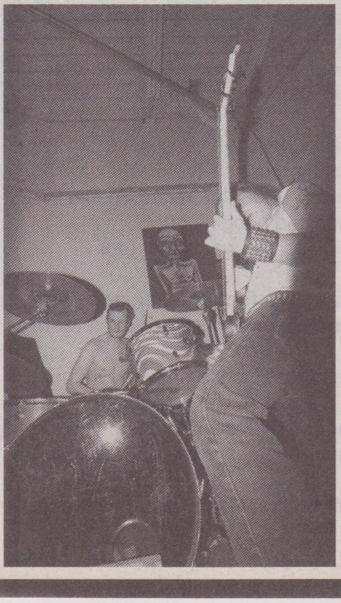
Sleeping dogs can get stomped to death in an alley. Stefan and I went to high school together and have been playing music together for years so when we needed a new drummer we just asked him.

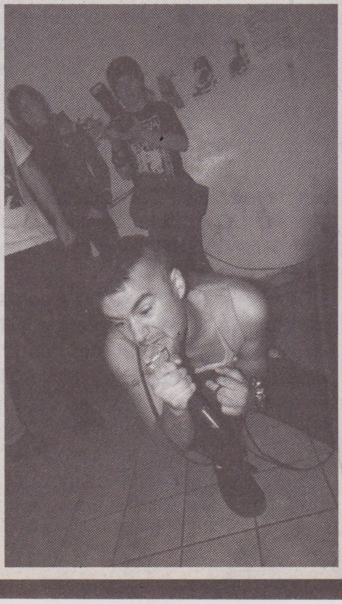
MRR: What do you and the band do for a living? Does it reflect on your lyrics?

Leif works at a hardware store, Malcolm does construction, Stefan works at Fred Meyers and I am a line cook... And no.

MRR: As a vocalist, do you feel there's more concentration on your performance as a frontman, than the music? It's seems apparent that singers in hardcore bands sometimes showcase their aggressiveness to accompany the music, but Nudes sets are always naturally unsettling. Do you think it's more common of bands to have a phony shtick?

I hope not, I want all of the energy of our set to be focused on. I kind of feel like a lot of shit is played out, but if it's what you're feeling do your thing. I honestly don't remember most of our sets, it sounds cheesy but all my lyrics I've written in a pretty dark place, so while performing it just kind of comes natural to tap into that "dark side." I guess I just kind of black out, I don't know.

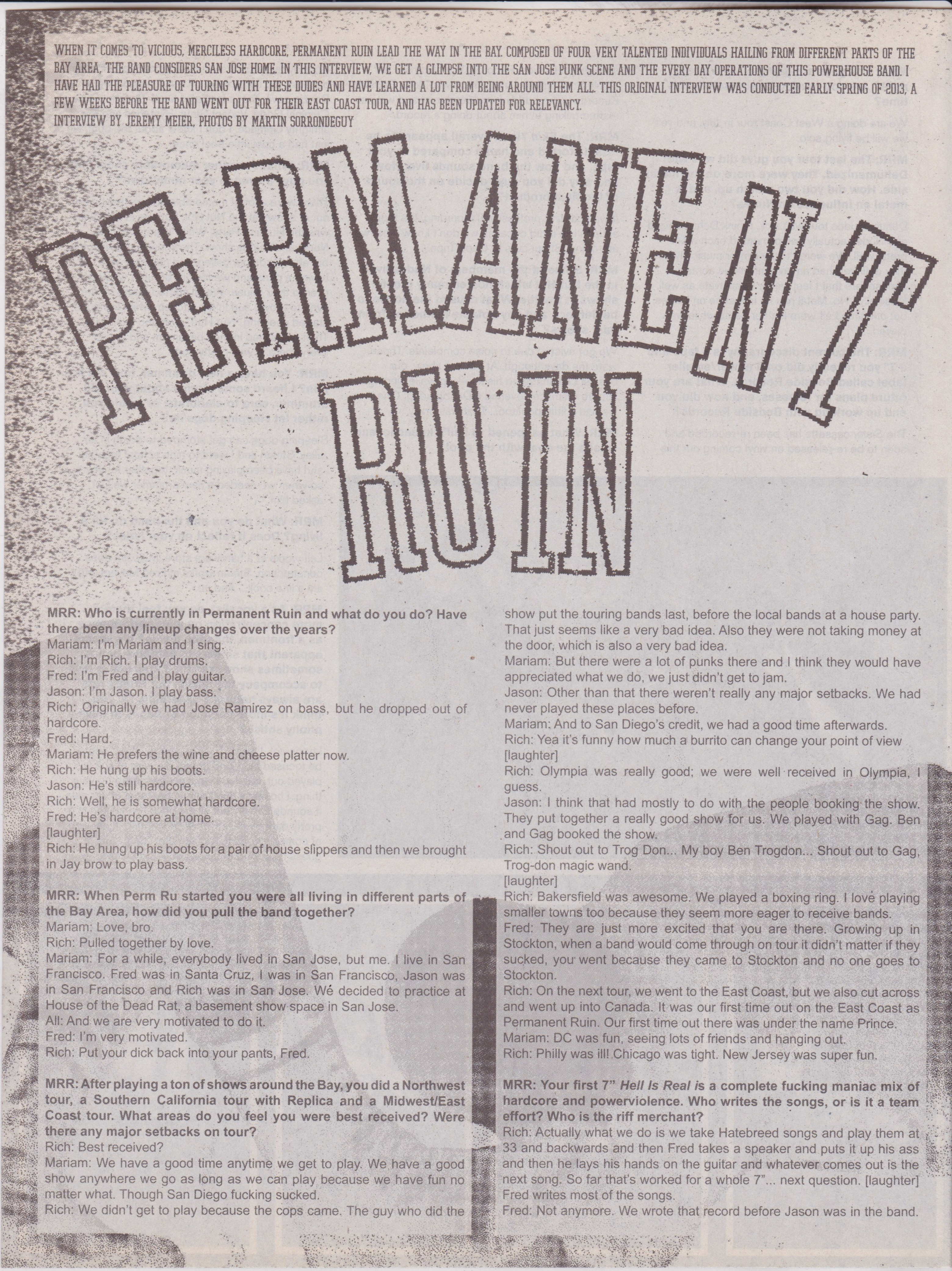




WHEN IT COMES TO VICIOUS, MERCILESS HARDCORE, PERMANENT RUIN LEAD THE WAY IN THE BAY. COMPOSED OF FOUR VERY TALENTED INDIVIDUALS HAILING FROM DIFFERENT PARTS OF THE BAY AREA, THE BAND CONSIDERS SAN JOSE HOME. IN THIS INTERVIEW, WE GET A GLIMPSE INTO THE SAN JOSE PUNK SCENE AND THE EVERY DAY OPERATIONS OF THIS POWERHOUSE BAND. I HAVE HAD THE PLEASURE OF TOURING WITH THESE DUDES AND HAVE LEARNED A LOT FROM BEING AROUND THEM ALL. THIS ORIGINAL INTERVIEW WAS CONDUCTED EARLY SPRING OF 2013, A FEW WEEKS BEFORE THE BAND WENT OUT FOR THEIR EAST COAST TOUR, AND HAS BEEN UPDATED FOR RELEVANCY.

INTERVIEW BY JEREMY MEIER, PHOTOS BY MARTIN SORRONDEGUY

PERMANENT RUIN



MRR: Who is currently in Permanent Ruin and what do you do? Have there been any lineup changes over the years?

Mariam: I'm Mariam and I sing.

Rich: I'm Rich. I play drums.

Fred: I'm Fred and I play guitar.

Jason: I'm Jason. I play bass.

Rich: Originally we had Jose Ramirez on bass, but he dropped out of hardcore.

Fred: Hard.

Mariam: He prefers the wine and cheese platter now.

Rich: He hung up his boots.

Jason: He's still hardcore.

Rich: Well, he is somewhat hardcore.

Fred: He's hardcore at home.

[laughter]

Rich: He hung up his boots for a pair of house slippers and then we brought in Jay brow to play bass.

MRR: When Perm Ru started you were all living in different parts of the Bay Area, how did you pull the band together?

Mariam: Love, bro.

Rich: Pulled together by love.

Mariam: For a while, everybody lived in San Jose, but me. I live in San Francisco. Fred was in Santa Cruz, I was in San Francisco, Jason was in San Francisco and Rich was in San Jose. We decided to practice at House of the Dead Rat, a basement show space in San Jose.

All: And we are very motivated to do it.

Fred: I'm very motivated.

Rich: Put your dick back into your pants, Fred.

MRR: After playing a ton of shows around the Bay, you did a Northwest tour, a Southern California tour with Replica and a Midwest/East Coast tour. What areas do you feel you were best received? Were there any major setbacks on tour?

Rich: Best received?

Mariam: We have a good time anytime we get to play. We have a good show anywhere we go as long as we can play because we have fun no matter what. Though San Diego fucking sucked.

Rich: We didn't get to play because the cops came. The guy who did the show put the touring bands last, before the local bands at a house party. That just seems like a very bad idea. Also they were not taking money at the door, which is also a very bad idea.

Mariam: But there were a lot of punks there and I think they would have appreciated what we do, we just didn't get to jam.

Jason: Other than that there weren't really any major setbacks. We had never played these places before.

Mariam: And to San Diego's credit, we had a good time afterwards.

Rich: Yea it's funny how much a burrito can change your point of view [laughter]

Rich: Olympia was really good; we were well received in Olympia, I guess.

Jason: I think that had mostly to do with the people booking the show. They put together a really good show for us. We played with Gag. Ben and Gag booked the show.

Rich: Shout out to Trog Don... My boy Ben Trogdon... Shout out to Gag, Trog-don magic wand.

[laughter]

Rich: Bakersfield was awesome. We played a boxing ring. I love playing smaller towns too because they seem more eager to receive bands.

Fred: They are just more excited that you are there. Growing up in Stockton, when a band would come through on tour it didn't matter if they sucked, you went because they came to Stockton and no one goes to Stockton.

Rich: On the next tour, we went to the East Coast, but we also cut across and went up into Canada. It was our first time out on the East Coast as Permanent Ruin. Our first time out there was under the name Prince.

Mariam: DC was fun, seeing lots of friends and hanging out.

Rich: Philly was ill! Chicago was tight. New Jersey was super fun.

MRR: Your first 7" *Hell Is Real* is a complete fucking maniac mix of hardcore and powerviolence. Who writes the songs, or is it a team effort? Who is the riff merchant?

Rich: Actually what we do is we take Hatebreed songs and play them at 33 and backwards and then Fred takes a speaker and puts it up his ass and then he lays his hands on the guitar and whatever comes out is the next song. So far that's worked for a whole 7"... next question. [laughter] Fred writes most of the songs.

Fred: Not anymore. We wrote that record before Jason was in the band.

We have two more 7"s coming out any day now, one on Warthog Speak from SF and one on Not Normal from Chicago. Nowadays, the song writing is split about 50/50 between me and Jason. Actually, Rich wrote the first song on the last record.

Rich: Fred will have a riff, Jason will have a riff, I make some stupid drum beat on it and Merm writes lyrics. We all have our own part. It just comes together to form this juggernaut "maniac mix of hardcore powerviolence."

I do this stupid thing — when we run through all the songs at practice, so I'm super warmed up, so by the time we get to the end of practice and start writing new songs I'll write all these faster fills. When we actually have to play them live, I'm like, "what the fuck was I thinking, I can't play this... I have to warm up for a half an hour."

Mariam: Pushups for a half an hour.

Rich: What a bad idea that was.

Jason: We recorded a song that we wrote a couple days before recording, but no one had any parts and we just described how we wanted it and put it together.

Rich: Yeah, I kind of hummed a riff.

Fred: It's going to go on one of the 7"s because it rules.

Jason: That was the most collaborative piece

Rich: Hope that all makes sense. Hatebreed on 33 backwards, speaker up your ass, hands on guitar. It's like an Ouija board.

[laughter]

Mariam: And we all put our hands on Fred's feet.

[laughter]

Jason: So the riff merchant is Fred. Let's move on.

MRR: What is the current Perm Ru discography looking like? Pressing info and quantities please [for the record nerds].

Rich: No.

Jason: Next question.

[laughter]

Rich: We have records.

Jason: Look it up on discogs.

Rich: Stuuuuuppppiiiidddddd.

Mariam: Radical Punks Never Die did a flexi of our demo. Thanks!

Jason: We recorded two new 7"s at the Atomic Garden studios with Jack Shirley.

Fred: Shout out to Jack Shirley.

Jason: What don't you just mail him that?

Rich: I'm going to read it.

Fred: Transcribe that shit.

Jason: One 7" is coming out on Warthog Speak, the other is on Not Normal.

All: Shout out to Justin and Ralph!

Rich: We wanna do a split... maybe.

Jason: Call to submissions first... ha.

Fred: If you are reading this, we do not want to do a split with your band.

[laughter]

Fred: Unless your band is Gauze.

MRR: What are your thoughts on the West Coast in general... Do you feel that the people booking shows are doing a good job when it comes to taking care of bands and promoting?

Rich: I think the West Coast is awesome, it's just the drives are really fucking far so it's hard to pull together a really good tour. But as far as how I feel about people booking shows and doing a good job, that's anywhere. It's hit or miss anywhere you go. Even good friends of mine can sometimes fall short on a show. That does not make it a regional thing.

Mariam: I think that because the distances are so far that when a show is hit or miss or you have a bad show people get pretty upset. It's not like you can drive an hour somewhere. You have a long drive and it costs a lot of money. Because there are so many micro scenes on the West Coast, I think people have different ideas of how shows can go. But generally, yeah, the booking is good especially in the Bay Area. People take care of other people. But again, it depends on the day and you know, people don't flier so much anymore, which is kind of weird to me.

Fred: Facebook event pages.

Mariam: Yeah, it's just Facebook event pages which sucks because I love fliers. If you don't flyer you're completely alienating to a particular group of punks if you don't reach out in different ways.

Jason: I hear a lot of bands say that it's not worth it to come to the west coast because you don't make enough money.

Mariam: What does that even mean?

Jason: If you come to the Bay Area and you have to drive five hours in any direction... I think most people aren't really used to that. If you live on the East Coast you can play a show within two hours of anywhere.

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Rich: Also people who usually come to the West Coast plan it so fucking weird. If you come to the West Coast, don't plan to play four shows in the Bay Area, then drive all the way to Portland. Try and spread it out a little bit. We played Bakersfield on the way to L.A., we played Santa Barbara. Play a small town in between the big ones to cut up the drive.
Jason: Yeah, Arcata and Redding still do shows. They might not always be solid, but they are places to play
Fred: Stockton!
Jason: There's no harm in giving a place a try if you want to cut your drive in half.
Rich: I feel like people just think they can come to the Bay and be like, "oh were going to play San Francisco, Oakland and San Jose on Sunday then Santa Cruz. It won't work because you will probably get the same crowd at most of those shows. Then you're just going to make some shitty drive all the way to Portland and you're going to be bummed out. I mean, cut into Reno a little bit, go up to Boise and go into Seattle then come down.
Jason: We had a great show in Santa Barbara.
Rich: Shout out to Rudi, Don Juan Magic Wand.
[laughter]

MRR: Outside of the Bay Area, Which place do you think has the strongest DIY scene and sense of community?
Mariam: Chicago hands down. 100%
Rich: I have no idea. I'm not from their scene.
Mariam: That's the thing, when you roll into a city and see what people are putting out, as far as music and show organizing, that's just a slice of what's happening. We don't know inside shit about scenes in different places and what scene politics they have or who plays with who. We don't know any of that shit. So I can list a whole bunch of cities that are putting out tons of good music, but I have no idea what their scene is like.
Rich: Yeah, I don't know. It's the same with people coming to San Jose for years that will do a show at some bar and say San Jose scene sucks. Then if I do a show and there are 200 people there it's a totally different scene. It depends on who you get in that town. You really have no idea what's going, ya know?
Fred: If someone offers you a show at — what's that bar?
Rich: If someone offers you show at Johnny V's or the Caravan, don't do it. Think twice. O Inimigo came from Brazil and played Johnny V's in San Jose, which sucked because they played the same night there was a house show in San Jose. The house show was tight and their bar show probably had like five decrepit crusties drinking PBR and being really sad.
[laughter]
Jason: It's weird because the only way I can really judge a scene is by what records are coming out of there, but I have no idea what the shows are like. Boston comes out with a bunch of really cool records. I don't know what their shows are like.
Mariam: I don't want to know and I don't care to know. I'd rather just hear the music that comes out of there and be like, "Fuck Yeah!" Like you said… Boston and New York, they have tons of good bands right now, but like I have no idea what those scenes are about. And I don't give a fuck. I hear so much shittalking, but it's up to scenes to care of their own shit. Sometimes it's bigger than "the scene," but most of the time, I don't give a shit.
Rich: Yeah, like no dis on Olympia or whatever, but everyone's always talking about the Olympia scene. There are always good bands coming out of there. I've had fun there, but every time I've been there it doesn't feel like as much of a scene like every time I go to Seattle. Every time I see friends in Seattle it seems like everyone is a friend. But like I said, I don't know how their scene works.
Jason: I went to Olympia twice over the summer and one show was good, but people didn't really seem that excited. One show was awesome and people went nuts! But I don't have a good understanding on how things are on a daily basis.

MRR: Almost all of you live in San Jose. What do you think about the current state of DIY punk happening right now in your community? Are there solid venues for touring bands to play? Are people helping each other out with booking shows... feeding traveling bands... provide a place to stay?

Rich: I think San Jose is awesome. It was going down for a little bit, but also San Jose is a sprawled city so it's tough to get everyone together. There is a shit load of kids. It's just tough for them to have a centralized location, but as of this last year we had a ton of good bands coming out and a few places to do shows. Also, everyone seems to be working together to do shows, like punk bands, pop bands, grind bands, all coming to the same events. It's pretty tight.

Jason: You going to talk about the collective?

Rich: Yeah, a couple of us are part of a collective called Think And Die Thinking that's trying to do some positive things in our community that we don't see. We don't see that there is a space now for Queer folks, Trans folks, people of color and kids who are under eighteen, so we host events that are all ages and all-inclusive. All those events have been going awesome. We have full support from everybody in San Jose. It's pretty tight.

Jason: I was living in San Francisco before I moved to San Jose and the collective is part of the reason I moved down there. Because people are excited, it's not as crowded and people work together instead of compete. I don't book a ton of shows, but sometimes I would book a show in San Francisco and it would just stress me out every time someone would ask me. Now in San Jose if someone asks me for a show I can rely on other people to help me. There's room for people to do things they don't usually do.

Rich: Most bands that come through San Jose are really happy with the shows. They always want to come back. We always make sure we are feeding bands and have a place for them to stay. To me, that's always just been the way things are. It's expected. It's funny when a band comes and after the show they come to you asking, "Is it cool if we stay here?" I am already expecting you to stay and the bands get paid well too.

Jason: There are enough places to play that you don't have to go through a bar. You don't have to answer to how much people paid for beer at your show and things like that.

Rich: And there is always a dance party at every single San Jose show, which is fucking, awesome. It's always just really kicked back compared to most shows, I feel like the vibe is always really good because sometimes shows can be very awkward — sometimes people will just stand around looking angry for no reason. Usually at San Jose shows, the music can be angry, but everyone's having a fucking great time. Total smiles.

Fred: And if there is someone looking angry they get made fun of for looking angry.

[laughter]

MRR: What are some of the San Jose bands people should be on the lookout for?

Rich: I just made a list the other day because Jason and me were talking about possibly putting out a comp LP of just San Jose bands around right now.

Jason: Do you have the list?

Rich: I don't have the list but I can name some off.

Jason: The obvious ones are, These Are The Results Of Thousand Electric Volts, Dead Pressure.

All: Slag.

Rich: Boar Hunter, Utter Failure.

Fred: Somebody's going to get left out.

Rich: there are so many left that are going to be bummed.

Jason: Ugly Winner is an indie pop band.

Rich: I can't even name them all... uhhh... There is a lot right now. Mortuous.

Fred: Disinhibition.

Rich: Bruxers... A lot of grind. There is a lot of grind right now which is I mean is really cool. Desmadre en Crisis. They're really good.

Mariam: Yeah, they're fucking awesome.

Rich: Meth Sores, Mutant Cross.

Fred: That's enough.

Rich: Just wait for the LP. Due out whenever we feel like it.

Jason: Quit stressing me.

Rich: This is SJ not SF.

[laughter]

MRR: Mariam, you were one of the coordinators of this magazine and you have a high stress day job. How did you manage to also be in a badass band and tour with your busy schedule?

Rich: Methamphetamines.

Mariam: That's right.

[laughter]

Mariam: Honestly it's because I've been in bands for so long that it really is just a natural part of my mental well-being. Making time for a band isn't as stressful as managing stuff around the band. That sounds fucked up, but the things I did and still do at *MRR* are really important to me, this band is really important to me. While I love *MRR*, I'm an integral part of it now and I have responsibilities to *MRR*, I took the job knowing that I would never agree to choose between playing punk and observing punk. No dis, but those two things are inseparable for me.

I got really lucky with Perm Ru. We work really well together, I'm probably the most verbose person in the band, but we don't really have to talk a ton about what we want to do or what are motives are because we trust each other and are the same sort of people. We got really lucky, so that makes it really easy to come practice in San Jose and take the time to do that stuff. And it's scheduling. You just have to schedule all the time and save money. I always ask myself, "What do I really want to do with the time that I have?" I already drive myself crazy by spreading myself too thin all the time, but these are things I really want to do. Life is short, fuck it. As long as it gets done on a timeline we all agree on and doesn't fuck anybody over, you just got to do what you want to do. Life is full of have-to-do's, but you got to do what you want to do.

Rich: What you gots to do.

MRR: For the rest of you, is it hard to get time off from work for touring and playing shows locally?

Rich: My work is surprisingly cool with me taking days of. I do store graphic art for a grocery store. I do chalkboard art and light computer graphic design, but I'm considered part of the managers team and they encourage people to take days off. So, every time I ask for days off they are totally cool. It's not that hard.

Fred: I've also found that it's surprisingly not hard. Every request I have put in for time off has been approved. They have never said no and I think that's because I work in a town where there is such a high turnover rate because of the college. I've worked there for nine years. It's easy.

Jason: It's hard for me to take days off. I'm really committed to my job even though it makes me really mad and I think probably in the last five years I have taken one or two days off that didn't have to do with touring so all my vacation days go to touring. It's completely worth it to me. Being in a band is priority to me. I almost got fired for going on tour in April.

Rich: How committed to Perm Ru are you Jason?

[laughter]

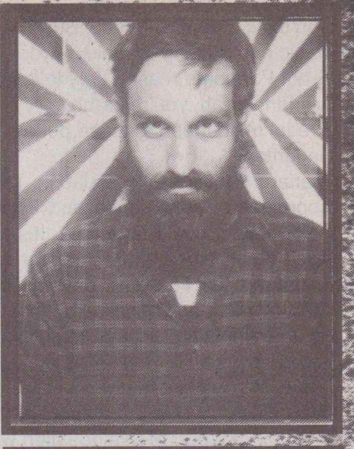
Jason: I like playing bands more than I like my job.

Fred: That's always been my thing too. If they say no, I'll quit.

Rich: Yeah, I'd probably just leave.

Fred: This is way more important to me than that job. I can get another job. It's so much work to start a band and put out a record... Being in a band is a lot more work than my job is.

Rich: I feel like your job will always do that. Try to make



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you think they will fire you. But if I were to be like, "I don't care!" They would panic and then try to make it work.

Fred: For some reason they love me at my job, which I do not get.

Mariam: Yeah, you're crabby.

Fred: I'm so mean to those people.

[laughter]

Mariam: I think in my situation, I was really lucky because there are two coordinators at all times and I had been doing this job for three and a half years. I could take time. It's how you do when you're at *MRR*. Help each other, pick up the slack for each other, but also my other job — my restaurant job. I can't not have a job because my family and what's going on with my mom and her illness. I need a job. But you know, if I have a chance to do something rad that might mean some financial hardship, my family always says do it. Don't wait, don't wait for someone to give you something. Do what you want to do. So I do.

Fred: That's a Thin Lizzy song.

Jason: Also, part of this question was about playing shows locally and I've never had a problem there. It doesn't matter what my schedule is.

Fred: There have been nights when after a show I don't sleep because I have to be to work at six, but I don't care.

Jason: I hate turning down shows. We never turn down shows. I mean how often do we actually turndown shows?

Rich: I don't think we do. People are so bored of us.

MRR: I'm pretty sure you are all playing in other bands as well. What are these bands and is it difficult for you to decide what you want to do with each band as far as taking time to tour?

Mariam: I'm in a long distance band called Multiple Truths. My band mates live in Chicago and Milwaukee. The stipulation with this band is this is something we do long distance. We will tour maybe once, twice a year. Very short tours, if that. It's very relaxed and that's exactly why I agreed to join.

Rich: Yeah, I play in other bands currently, but I play in In Disgust that started jamming again. I'm sure we will mostly only play San Jose shows because it's hilarious. I play in another band No Mistake, well actually I just stopped playing in the band because I'm focusing more on Permanent Ruin as my main band. We are doing a lot of tours and stuff so I just can't devote enough time to that other band. I also play in Sourpatch, which is an indie pop band. I also do freestyle rap battles and go to poetry slams [laughs] if you can play the bongos I need you to come down and back me up!

Jason: I play drums in a band called Joyride!. We don't really tour that much, but we practice and play locally just as often. It doesn't really conflict with playing with Permanent Ruin. Two bands is not a tremendous amount of time

Fred: I'm in a band called Plume, We've been playing for about a year and just put out a demo. That hasn't been an issue and I don't think that it will be. I love playing in that band, but Perm Ru is my main focus and they understand that.

Rich: I feel like when it comes to me, Jason and Fred's bands we all play in the same area and same shows and work together, so it's not really difficult because all the bands support each other. In San Jose everyone is playing in everyone's bands making things way cool because every show you play has all your friends. We also all work on shows together and other projects. Fred records bands. He will record a ton of demos for San Jose bands and we all book shows together so I feel like Permanent Ruin is a small part of a bigger being, so it's easy to squeeze it in.

Fred: Everyone understands.

Jason: Everyone I play in a band with is very considerate...no one gets mad.

MRR: I personally think Perm Ru is the most intense and powerful band in the Bay Area. Do you feel like you are well received at local performances? How about outside of the local scene, do people go nuts or just watch in awe?

Rich: I don't know about the well-received thing. I feel like half the time I don't even get to look up at what the crowd is doing.

Mariam: I just kind of crawl inside myself. We play the same as when we play at practice.

Rich: We basically don't turn down any show so we play a million shows, I feel like locally probably no one gives a shit at this point because we play so many shows, ha, but I love the Bay Area scene and greater Bay Area. There are always tons of friends at the shows. No matter what, you are just hanging out and it's hilarious. I honestly feel like when we are playing shows, our place is to support this touring band so it's not a big deal if we are not well-received, we are just bringing out our friends so this touring band has a great show which is perfectly fine for me.

Fred: Anytime a show hasn't been great it's usually our fault.

[laughter]

Jason: I usually don't pay that much attention. But you can tell if people are having a good time or going nuts. If I can recognize people getting the feeling

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that I get when watching a band I really like…
Mariam: Mission accomplished.
Jason: Yeah, it's really satisfying. And if they don't, if people just sit and watch us it doesn't really affect me.
Mariam: But you never know, we have been playing in bands for a while and sometimes it's just like looking at a bear in the zoo. People enjoy things in different ways and people hate things in different ways, so you never know.
Rich: Over all I think we are received okay but honestly it doesn't matter. I'm having fun at shows. I get more stoked when younger kids come up with an exploited patch on their jacket and tell me we rule.
Mariam: It's been good. People are into it.
Jason: Is there like a mosh-o-meter we can bring to shows?
[laughter]
Mariam: Fred, get on that.
Jason: I like when people mosh. I really, really do. There are only a handful of slow parts in any of our songs and if I actually see people moshing it is very satisfying.
Fred: The only time I can see people is when I raise my guitar over my head and that only happens a few times.
Mariam: I think the dynamic of our band is like kind of disarming because we are all friends, and we want to play well, but we don't take shit too seriously. If people pick up on that, it mellows people out as well.
Rich: Usually they go nuts, especially when Fred puts his wiener through the hole in his boxers and plays.
[laughter]
Fred: Just for the record I do not wear boxers.

MRR: We now know that "Perm Ru endorses a lifestyle free of bullshit posers." What else do you endorse? What do you do outside of band happenings?
Mariam: I think Rich has an endorsement deal with Tofoo Com Chay.
Rich: Tofu Com Chay is this OG vegetarian restaurant in San Jose that has been there forever and is the best if you are going to go to San Jose. I got their logo tattooed on my wrist in Texas by some drunk guy a longtime ago.
Fred: I endorse walking your dog everyday
[laughter]
Jason: Shout out to Jerm and Kat for doing all the good shows in the bay area. You guys honestly do a better job booking shows and taking care of bands than anyone else.
Rich: We endorse people doing shows because they actually care. Most people will do a ton of shows and not give a shit and they just suck. If you're going to do a show, do a good show. Know that you're going to do a good job. Don't do a show and present a pile of shit. I honestly believe in international DIY punk. You help bands out and they help you out. That's the way it works.

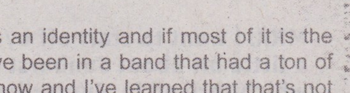
MRR: Do you ever want to release a 12" or do you prefer the 7" format?
Rich: I like LPs but I don't think our music would transfer well to an LP. That's my opinion, I think it would be too long of short songs.
Fred: I'm open to the idea of us doing a 12" but I want to write music with the intention of it being on a 12".
Rich: No one sided 12". That's stupid.
Fred: No 10".
Mariam: Never a 10".
Jason: I think it would make sense if you wrote the songs with the 12" in mind…and there are fast bands that put out LP's that I actually really like.
Fred: There has got to be a lot of thought put into that before we do a 12".
Rich: We have to do like a themed LP.
Fred: Concept record.
Rich: We're going to do a Wild Wild West themed. It will be the steam punkest record you ever heard.
Jason: The record is just a big bike gear.
Rich: You can't even listen to it…and it comes with a set of aviator goggles.
[laughter]

MRR: Mariam, What motivates you the most in lyric writing? Are your lyrics leaning more towards political topics or personal?
Mariam: My motivation is anger — always was, always will be. May sound silly, but it's that simple. The lyrics are political, personal, current, historical — all of it. We all know that punk lyrics can be very insincere and formulaic. Simplicity is fine, but I hate when people write about shit they know nothing about without reflection. It doesn't have to be a philosophy paper, but if you are singing about war, an informed opinion would yield more interesting results. I write a lot about sexuality, BDSM, religion, culture, my family's ethnic history, watching someone I love slowly dying, the drudgery of daily living, how the American dream is a sick racist farce, killing white supremacists. I have a song about people who are only tough in a crowd and those who think sarcasm, irony and "art" will save them from an ass beating — it won't. I have a song about a client I had when I was a Dom. I only did Corporal Punishment work, meaning that I got paid to humiliate and beat up men for money. No judgment on prostitution, but I didn't do that, I just kicked the shit out of men who needed severe discipline to get off. I loved how pathetic he was. We have another song about St. Agatha who is sometimes pictured holding a platter displaying her dismembered breasts. Think of the implications of that; that was her martyrdom…having her tits pinched off for Christ.

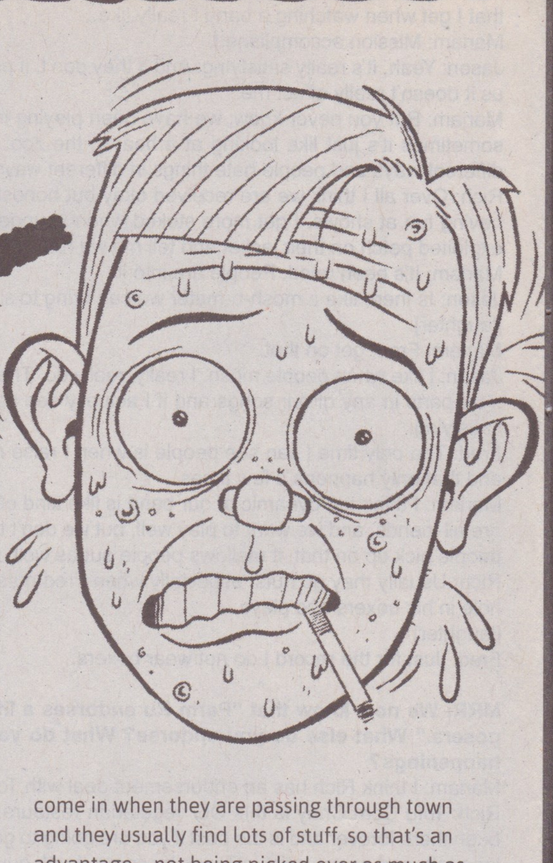
MRR: As it is now 2013 and a lot of people are on the Internet in various ways, do you feel that as a band it is crucial to have a strong Internet presence to keep people interested?
Rich: I think you should have an Internet presence. Our band is too good to have an Internet presence, but take it to wherever you want to go. We have a Tumblr or a website I guess. It just has like shows and music. That's it.
Fred: I like that we have that and it's not like an interactive thing it's just information up there. If you want to know what's going on, you just look at it.
Rich: If you have a Facebook I feel like you have to constantly update people about what's going on and we don't care. We're not a 24-hour hype machine, so we don't go on there and post... I dunno... whatever.
Fred: "Band practice was awesome!"
[laughter]
Jason: I don't think that all Internet communication is disingenuous or anything like that, but it just seems like part of the motivation for being in a band is meeting people and interacting with other punks — specifically for punk bands and the more time you spend interacting with people on the Internet...
Rich: It's a slippery slope man.
Fred: I've in the past done a noise project thing and I quit doing it because it bummed me out that what I had worked so hard on existed more on the Internet than real life. I was over it and just wanted to play in a band again. I like that we are an actual band making actual music and playing actual shows. The Internet is a very small part of what we are doing.
Rich: The internet is a tool, you should use it, but I've honestly been a true believer that going out on tour, meeting people and booking shows is the way to do this stuff. I can book a tour very easily, not because I post on four message boards, but because I've booked shows for like ten years straight and also gone on like a million tours. It's the way it works. And then I have real friends, not just email buddies.
Fred: If you want to know what's going on with Permanent Ruin, don't check the B9 board.
Jason: Text Fred… area code, 408...
Fred: No way dude, 831.
[laughter]
Jason: Your band to some degree has an identity and if most of it is the Internet then that just seems stupid. I've been in a band that had a ton of tour dates booked by people I didn't know and I've learned that that's not as rewarding as actually going through people that you know or you have met through helping them out. You shouldn't have to go to the Internet for things like that
Rich: You should go to the Internet to look up recipes and how to get from point A to point B.
Jason: And like WebMD.
Fred: And to find tips on how to be more steam punk.

MRR: The question on everyone's mind... Does Rich even lift?
Fred: I caught Rich doing some pushups when we were in the recording studio last. Just taking a break to do some pushups.
Jason: What a meathead.
Fred: Check it out on Instagram.
[laughter]
Jason: We have a strong Instagram presence.
Fred: We actually do!

MRR: Thanks for doing the interview. If people want to contact you how can they do so?
Rich: They can email us at permanentruin@gmail.com That's the band email so everyone can read it.
Jason: Shout Out to Omar at Adelante Discos.
Mariam: Shout out to Radical Punks Never Die, Warthog Speak, Not Normal and Chicago.
Fred: Shout out to anyone that gives a shit.



VERTICAL HOUSE RECORDS



Since 2007, Vertical House has been selling records, setting up punk/garage shows, putting out records and carving their own niche in the town of Huntsville, AL. It's a hard life for an independent record store in these times, yet they still continue to thrive (or at least exist) in little pockets of the world. I got in touch with Andy Vaughn, who co-owns Vertical House with his wife Ashley, to ask a few questions about the store. Interview by Greg Harvester. Photos by JM Mullins. Art by Travis T.

MRR: I want to start off by talking a little bit about Sunburst Records, which thrived in Huntsville for 22 years before closing their doors for good. As a teenager, I went there and discovered countless records by bands (local and otherwise) that still inspire me to this day. Jay, the owner, would sell any local band's demo, your zine and buy your unwanted records and CDs from you to resell in his store. Also, he unbelievably sold all of his used LPs for $2, no matter what. Did the demise of Sunburst have anything to do with your decision to open up Vertical House?

Andy: Sunburst Records was definitely a big inspiration to me growing up. I would say the existence of that store pretty much sparked my interest in opening a record store of my own. When I was about fourteen years old my parents would drop me off at Sunburst when they were going to the mall and I would just hang out and look through all the records and CDs, zines, tapes, and shoot the shit with Jay. It was always a great place to go to discover new bands and meet like-minded people. It was pretty much a staple hangout for anyone in the punk scene in Huntsville. You could also pick up all the local bands' tapes, records, stickers, whatever and see what shows were coming to town.

When Jay announced that Sunburst was closing in February 2007, we had already planned on opening our store up that April. We bought record shelves from him when he closed and stored them in our garage until then. I like to think that Jay passed the torch on to us when Sunburst closed. He still comes into our store frequently to hang out and it's always great to see him!

MRR: Since this is an interview for MRR, what is your name and what instrument do you play?

Andy Vaughn and I play drums, although I'm not in a band at the moment. My wife, Ashley, is co-owner of the store and she plays keyboards and sings in her band the Porcharitas. We just released their debut 7" Get Wasted With the Porcharitas on the Vertical House Records label. They are currently working on an upcoming full length with details to be announced.

MRR: What are some of the advantages and disadvantages to running a record store in northern Alabama?

Unfortunately, there aren't many record stores around the area, which I guess could be seen as an advantage to us...but we like to shop for records too, so it kinda sucks having to drive at least an hour away to get to another record store. A disadvantage is that there isn't as big of an audience for records and music as there is in a bigger city. We don't have the huge "scenes" like New York or Austin. We often have people come in when they are passing through town and they usually find lots of stuff, so that's an advantage—not being picked over as much as bigger cities. We have gotten a lot of really great compliments about our size and selection.

MRR: When you travel to other stores, what are some of your favorite ones to visit and why?

Goner Records in Memphis is behind Goner Fest and they also have an awesome record store. Shangri-La in Memphis is in an old house and also has a ton of cool stuff. I love going to Great Escape in Nashville because it's huge and they have great prices and records everywhere. Vintage Vinyl and Record Exchange were some favorites of mine when I lived in St. Louis.

MRR: Something interesting about your store is that it is not housed in a typical storefront. Rather, it is inside a giant old mill/warehouse, called Lowe Mill, that is a sprawling arts center on the north side of town. Can you talk a little bit about Lowe Mill and how this atypical set-up affects your business?

Lowe Mill is an interesting place and I'm glad that Huntsville has something like that to offer. I've lived here my whole life and there hasn't really been anything like it. There are a lot of different businesses, restaurants, artists and artisans of all types. It also houses the Flying Monkey Art Center which hosts local and traveling bands, stand-up comedy, theatrical performances, burlesque shows, etc. It is an awesome community to be a part of!

MRR: How long has Lowe Mill been in operation and whose idea was it to take on this huge endeavor?

Lowe Mill Arts and Entertainment was formed in 2005. A local businessman/entrepreneur named Jim Hudson bought the building and still owns it to this day. There are a ton of volunteers and a small staff that make everything function. We are so grateful Jim wanted to bring something of this size to Huntsville, and we are thrilled to be a part of this evolving movement to local businesses.

MRR: Are you able to support yourself with the record store or do you have another job? The store does well and it supports itself and gets us drunk on weekends (or weekdays). When we first started this venture we told ourselves as long as it pays for itself, let's do this! We didn't open a record store to become rich.

We are completely self-employed. In addition to the store we both have other businesses: I do freelance graphic/web design and Ashley is a photographer (White Rabbit Studios) and a realtor. The record store doesn't even really seem like a job because we love what we do so much. It's great to get to introduce people to music that they haven't heard before. Our used record inventory is around 20,000 and counting. We have a few thousand new release LPs and 7"s. We also sell cassettes, VHS, CDs, DVDs, turntables, zines and anything else we think is cool!

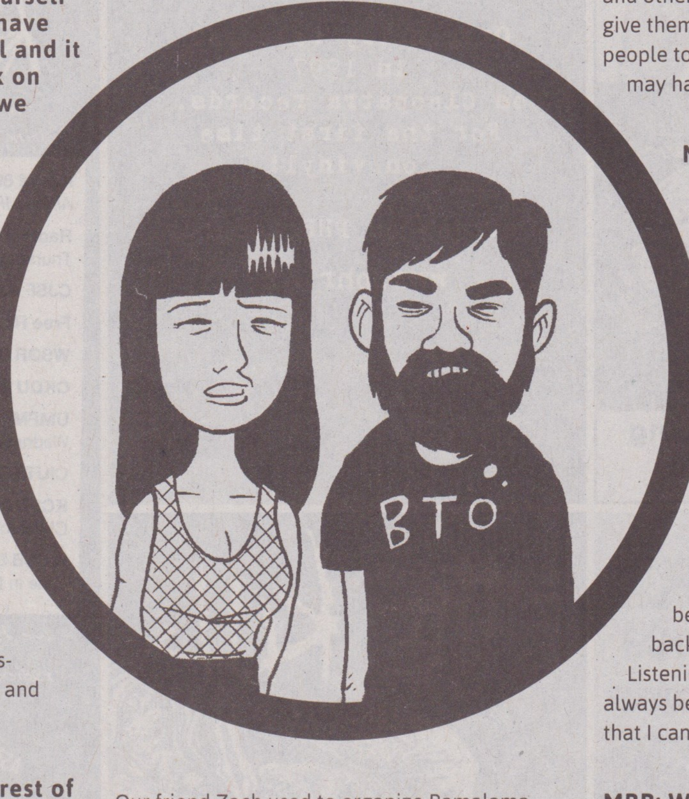
MRR: Huntsville, along with the rest of Alabama, has been a historically difficult place to have all-ages venues for punk shows. You have shows at your store from time to time. Did you plan to do this when you opened the store or did it happen out of necessity?

It was definitely a huge factor to opening our doors. Both of us were involved with booking shows when we were younger, so it's in our blood. We do shows as often as we can, at least once a month but sometimes more. It has been a fantastic way to see some of our favorite bands, and we hope that tradition will continue. We love hearing bands say they will be back because they loved the space, the people, and the show so much.

MRR: Who are some of your favorites that have played in the store?

Nobunny, Ty Segall, Natural Child, Shannon and the Clams, Bad Sports, D. Watusi, Dent May, Jaill, Jacuzzi Boys, Peach Kelli Pop, Useless Eaters, the Tough Shits, Pine Hill Haints, Juiceboxxx, the Sugar Stems, Davila 666, Japanther, Strange Boys, Goodnight Loving.

MRR: In the past, Vertical House has worked in conjunction with a music fest called Bamalama, which featured bands like Mr. Quintron, Thomas Function, Digital Leather, Traditional Fools and many more. What was the inspiration behind this fest and are there plans to keep organizing it in the future?



Our friend Zach used to organize Bamalama, but it hasn't happened in the past two years. Our neighbor at Lowe Mill runs a record label called Happenin' Records and the first annual Happenin' Fest was last year in July. Bands played on an outside stage next to our store, and also within the shop. We love the idea of an annual festival and are holding the 2nd Annual Happenin' Fest at our store April 20th on Record Store Day!

MRR: In addition to the record store, you also run a label that has put out records by locals (and "close enough") Rise Up Howling Werewolf and the Porcharitas. Did you specifically start the label to showcase bands from Alabama or is that just what happened? What are your plans with the label in the future?

Jamie from Rise Up Howling Werewolf approached us with a few unreleased songs and asked if we'd be interested in putting them on wax. We were stoked to be involved since he already has his own record label (Arkam Records) who have done a ton of great releases. We only have two releases thus far but are hoping to have more in the near future. We may even venture into releasing our Eargasms compilation series on cassette tape or vinyl.

MRR: What's on the Eargasm compilations?

Some local stuff and bands that have played in our store before. We also put regional bands and others favorites of ours on the sampler and give them out for free. It's a good way to expose people to some of the records we sell that they may have not heard.

MRR: You grew up in Huntsville (correct me if I'm wrong) and unlike many who grew up there, you didn't move to the nearest big city once you got out of high school. What keeps you grounded and connected in Huntsville?

Yeah, I was born and raised in Huntsville. I did move away to go to school for a couple of years in St. Louis, but eventually ended up moving back. I guess moving sort of gave me a perspective of the city that I hadn't seen before. I really like being part of a growing town and giving back to the community in any way possible. Listening to records and going to shows has always been a big part of my life and so the fact that I can do it for a living is awesome.

MRR: What do you have planned for the future of Vertical House?

More shows, more records, more releases!!! We get in stacks of records every week, so our inventory is always growing. We are hoping to get better coverage of the shows that we have in our store, so we can possibly release some of it digitally or on vinyl or tapes. A live vidcast is also a possibility if we can get our shit together. We are also in the process of expanding our website so we can sell more stuff to people who can't make it into the store.

MRR: Awesome! Thanks for your time.

Thank you!

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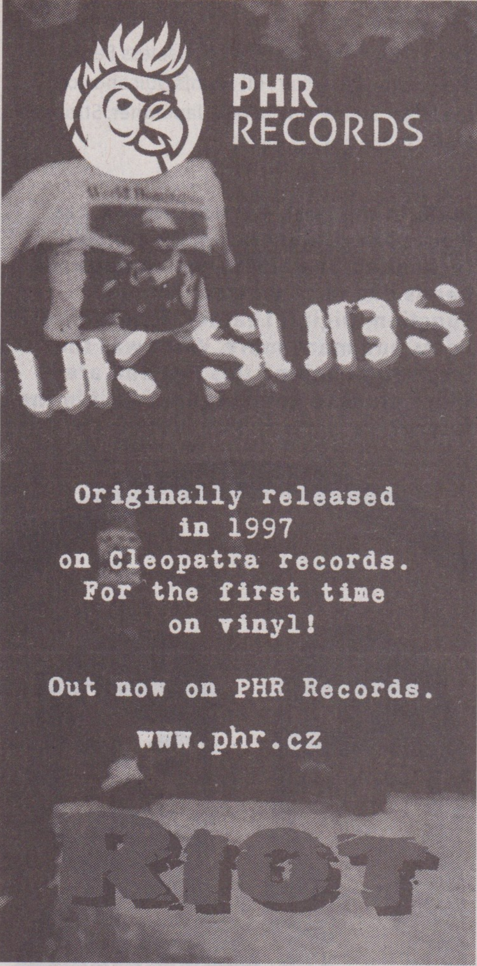
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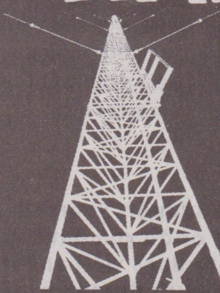

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RÄJÄYTTÄJÄT

Finnish rock’n’roll madmen Räjäyttäjät have exploded like a bomb in the underground. The first shockwaves were felt through their now sold-out cassettes on TNT Tapes and Records and the debut EP under the wings of classic label Bad Vaguum. Vodka marinated lunatics surrounded by sloppy R’n’R-noise whose gigs where said to be something else—blood, sweat and floppy penises in an unholy alliance. I recently witnessed these Soumi boys live for the first time and got totally destroyed. A half-naked maniac frizzles, crawls and creeps while not missing a tune on his guitar that is all over the place. The rhythm section guides the wildman with a steady hand while he detonates as much on stage as out among the perplexed audience. This scenario might sound like a spectacle and that was exactly what we got pushed down our sore throats. 60 years of rock’n’roll molested by three eccentric brains crash-lands in the wilderness of central Finland. Their brand new full-length on Räjä Records is equal parts good times and insanity. Dr. Feelgood meets Stooges meets Carl Panzram. Buy the LP, crank it up, get yourself pissfaced and wake up puked upon in a shabby alley-way in Jyväskylä.

Interview and introduction by Marko Gillingsmark (Levande Begravd zine, Göteborg, Sweden). Pictures provided by the band and Teemu Ojala.

MRR: We start off with a very cliché question to kickstart this interview. You were just out on your first Scandinavian tour with the fabulous Bäddat för Trubbel. How did it go?
Jukka: It went well, good trip! We saw Burger King, Ikea, Rastaburger and also vegetarian food in Göteborg was great! Oh and that Jönköping burger place too. Want to show the guys Tuen Grilli in Lappeenranta if we ever go there with them. Basically we just sat in the van and drank beer while Hjelle and others took good care of us. I was very happy to find that BFT guys like Eddie Meduza too, but am still wondering what they think about Hank C. Burnette aka Melvin L. Rockbottom. Alex accidentally smashed my fingers with the car door when leaving Göteborg and I was crying like a baby but fortunately I had some gin for instant help and rest of the day was fine.
Alex: Slight exaggeration by the (guit)artist there, but fingers are his livelihood, so I think he was more in shock (I mean, there was no blood or fingernails flapping). As for me, I was expecting to get more cranky, pissed off etc., but it was really fun and, apart from a touch of claustrophobia on the boat at the Stockholm gig (as I imagined it plunging into the icy depths because there were too many people onboard), I really enjoyed all the different kinds of places we played, the people we met, and the Bäddat guys themselves. I played on one of their songs, and their drummer played on one of our songs… it was great!
Silli: It was great. Good gigs, nice people and Bäddat! Great music and lovely guys…have to get them to Finland at some point.

MRR: We continue with questions designed after the standard fanzine formula. When, where and how did you start as a band? Do you play in any other bands besides Räjä? Do you love rock’n’roll more than your girl/boyfriends? Are you on social welfare? Do your gigs attract a lot of spikey jacket punk-rockers?
Alex: I was on a train coming back from dropping my son off at the airport after New Year in 2011, when I got this “emergency call” from Jukka. It’s usually a slightly weird transitional time of the year for me when Stirling goes back to Scotland, so this was perfect timing. Yes, I could play a gig in a couple of day’s time. At that first gig on January 6, 2011 there were about seven people. One of those “legendary type gigs” I like to think, like the Sex Pistols playing Manchester Civic Hall for the Buzzcocks, Joy Division, Tony Wilson, etc…

Jukka: Yeah, we started together 6.1.2011 when my friends from Oulu (Death by Snoo Snoo and Vene) asked for a local band to play with them in Ilokivi, Jyväskylä. I had started Räjäyttäjät a bit before with my friend J on drums (plays nowadays in totally great band Mustat Kalsarit) but it didn't last longer than one gig and rehearsal demo recording. Nobody liked that gig, ha ha, no future for this kind of band!

Silli: The band got started in the way that there were actually a couple of gigs already booked but there wasn't actually any band! I knew Jukka, and he knew Alex, and so we started to play.

Alex: As for the other questions, I'm the only guy in this band who doesn't play in any other bands than Räjä at the moment, but that's fine. I love rock'n'roll sure, as much as my wife I think not, but we do have arguments about it sometimes along the lines of, "how can you like any other kind of music but the kind I listen to?"… then I realize how incredibly unrealistic that is, go for a walk, have a reality check. I have twins, so get a bit of child support welfare but otherwise do not get any for myself, but I thoroughly approve of it and think it's a small price to pay for having a more homogenous society than the fucking "United" Torydom of Great Britain and Northern Ireland (which is where I'm from. The guys wanted me to be from Texas but hey….)

Jukka: …and well, I don't have a girlfriend, but maybe someday I'll get an elk, just like Olliwer Hawk had in the '70s! And for rock'n'roll… my aim is to just explode it, so I guess I don't know about love that much… And yes I play in Rambling Boys and Kylmä Banaani II too.

Silli: Just rock'n'roll. And yes, of course I like rock'n'roll, it's what Räjäyttäjät is all about. I also play in a band called Talmud Beach, too.

Jukka: I'm working for the Kela at the moment, on a sick leave. And for gigs, I think we are more for Popeda fans and such.

Alex: Ha, ha. Well, I don't think so… At our gigs are all kinds of people: hippies, yes punk rockers, but also older people (this might be the Popeda thing he's talking about), but there's plenty of weirdy beardies and even sometimes mods and skinheads too (luckily they seem to be the non-Nazi kind).

MRR: Räjä have a rumour of being a shit hot live band. What can we expect from you on stage?

Alex: Hot (and cold) shit has been known to happen on stage (maybe Jukka will one day tell you about his Odobox effect unit), but basically our name means the Exploders, so that is what we do. We are lucky that there are many kinds of "explosion" that can happen on a stage, so hopefully people still come away surprised and happy (or offended). One woman just couldn't comprehend the Stockholm gig, it was like her brain was shorting out between polite and angry mode. On the one hand she wanted to say how much she loved our gig, on the other "but why the nakedness?" like a demented robot, and then she looked like she was going to explode and all her careful make-up melted away in some kind of mental meltdown. It was quite strange. So maybe it's the audience that explodes, rather than just us…?

Silli: Shit is hot and our gigs sometimes too! I don't know about the audience, but I don't expect anything, just really nice to play. There's always lots of energy involved when we play live and that's the way it should be. Räjäyttäjät räjäyttää!

Jukka: Drunk mumbling, falling from stage, bad playing and loss of control. Some demented adult-oriented rocking too. Usually it takes more time for me to show my ass to the audience than what happens in the usual Ozzy Osbourne or AC/DC gig but I'm trying my best—not.

MRR: You just released your debut LP on Dead Beat Records after one EP and two cassettes. Can you tell us about the record? Why did you release it on an American label and not your own TNT Records and Tapes Service? Are there exclusively new songs or are some the same as on the cassettes?

Jukka: We were just stupid, ha ha?! There're two songs straight from tapes ("Tikkalan Masat" from first tape, "Piimää and Cariloo" from Räjä Kevät), some old songs re-recorded and some new ones like "Keskiyön Jälkeen" and "Veen Päällä Savuu" that is a cover of Jolly Jumpers song "Smoke on the Water". But all in all it's a Räjä'n'roll concept album and in that sense there is much more to it than on those tapes.

Silli: I don't think there was any great master plan behind it, actually we didn't think anything. He just asked and we did it. Yes, there's couple of tracks from the cassettes, but mostly it's new recordings and a couple of new songs.

Alex: Only a couple of songs are the same as on the cassettes, yes, but different mixes etc… Dead Beat is from Cleveland, Ohio, and although it's not Texas it sort of fit in with this Americana obsession that is so much part of Ganes etc. Finnish culture (… is what I think). The first pressing has already sold out so we're waiting for a bigger second pressing. It wasn't the most practical of decisions to release our first record like this, but when has rock'n'roll, or should I say Räjä'n'roll ever been "practical?" Next record is the "real LP" and 100% Räjäyttäjät on TNT Tapes and Record Services.

MRR: A friend of mine described you as the Flaming Sideburns but totally on the contrary. You are rock'n'roll in the way they thought they were but couldn't deliver on stage and on record, at their behalf it only became lame rawk. Comments on that?

Silli: Heh, I don't think there's any point of comparing the two bands, totally different kind of stuff…

Jukka: Yeah, I've never liked that band either and I'm totally out of that world they represent on their "we are the rock'n'roll gods" wank. We are here to destroy all that.

Alex: I'm afraid I don't really know much about their music, but I met an ex-girlfriend of their lead singer at one of our gigs once I think!

MRR: A question about how you write your songs. Even if you play rather straight rock I can sense a pretty loose vibe in your music, it sounds like your material is improvised in the rehearsal space. Is this conclusion accurate?

Alex: Yes, in the rehearsal space, but also one song ("Keskiyön Jälkeen") was actually played for the first time on stage, yes. In that sense we are basically free in the best sense of the term, without being some interminable jam. But Jukka has the main idea for a song usually, so in that way it's actually much less improvised and more thought out than other bands he might play in.

Silli: Of course there's lots of improvisation, but there's always some kind of (even a vague) idea in the songs that we do. Usually the ideas come from Jukka or then we do something together. I think the way we do it might be quite strange to most other rock'n'roll bands.

Jukka: Yes, not that much improvisation on the first thought, usually I do the songs, quite strictly arranged actually, but the bands chemistry always explodes them into unknown territories. You can never tell what they sound like after few rehearsals and gigs. Of course there's different ones but songs like Akaljaa differ quite a lot every time we play it and it's based on just two different kind of really basic riffs. First it was just an instrumental jam but then nowadays it can be almost anything.

Alex: Yeah, but Jukka certainly doesn't inflict any heavy-handed "this is the way it should be" stuff on us (even if he might think so), as most of the time he welcomes how we might change the original thing as a group. All of us need a bit of the unexpected to make it real, energetic and dynamic… and maybe the audience pick up on that. Silli often says he doesn't want to have to think when he's playing for instance. And we might shout at each other on the stage and stuff or throw instruments around. But it's a fine line and sometimes we're not sure if we've overstepped that line occasionally. Generally, if all else fails we explode.

MRR: Which bands and artists made you realize that raw, primitive punk and rock'n'roll makes your heart beat a little bit faster? As with many others born in the '70s and '80s, maybe Nirvana opened up doors to the underground, or did you discover cool shit through other gateways?

Silli: Yes, I liked (and still like) Nirvana a lot, but for me the older bands were a bigger influence. Hurriganes of course, but also bands like Stooges, Roky etc. And of course Sleepy Sleepers from Lahti, Finland! Do an article on them in your mag!

Jukka: I've never known that much Nuggets stuff or garage punk or whatever. Hurriganes and songs like "Hot Wheels," "Get On" and "Oh, Baby Doll" have done it much more powerfully to me than anything else. One important thing was when I got my first Stooges records and at the same time listened to Can's track "Mother Sky," it sounded actually quite a lot like Hurriganes and particularly when hearing the Stooges song "Down on the Street" I realized that Remu must've heard it when Ganes did "Keep on Movin'!" Of course the Sleepy Sleepers is the most obvious influence and it's quite close to my heart as I'm from a little place called Nastola just right next to Lahti. Their fucked up "concept albums" have just the right spirit. I have to say also that the bands like Radiopuhelimet, Jolly Jumpers, 22-Pistepirkko and all Läjä Äijälä's bands have made a big influence on me.

Alex: Guess what, I'm not Finnish, so forgive me for not being that moved by Ganes or Sleepy Sleepers. I was born on the last day of Woodstock in 1969 (which I see as somehow significant for "raw, primitive punk and rock'n'roll"). Bands that make my heart beat a little faster: the Stooges, MC5, Nuggets stuff for me like Wimple Winch, the Outsiders, and all that stuff… and then there's the Fall, at least up until the early '90s, and Hawkwind (to name a few). Jukka also loves the Fall (even the later stuff). Jukka is "totally wired" (and so am I at gigs). I liked Nirvana too, but later, it has to be said.

MRR: I've seen you being compared with Hurriganes a couple of times, even yours truly is part of this "problem". But musically I can't see any urgent similarities except that you both play rather straight rock'n'roll and come from Finland. Does this comparison feel ignorant and irritating or do you consider it as a compliment? Or are you even big fans of Hurriganes? Personally I think they are a cool rock'n'roll band but a bit overrated in the bigger picture.

Silli: I think there's no point of comparing anything to Hurriganes, because nobody can do what they did. Totally unique band in every way. But of course I take it as a compliment, but it's bit too much…heh!

Alex: Silli's original first love, so I think it's a compliment and I'm not annoyed by that. It was definitely intentional that those similarities be drawn, as this was a very important band for Silli and Jukka, perhaps the first band they ever got into, and I respect them for that. If they need me to be Remu for a bit I can pretend, but I am the only non-Ganes fan in the band I have to say, and maybe I stop us being too much like them. Two's enough!

Jukka: Compliment of course. They are our heroes and our biggest influence in terms of playing rock'n'roll. Of course we are not like them in any sense and that is the way it has to be.

MRR: I don't know anything about contemporary Finnish punk, rock'n'roll and garage rock. Are there any cool bands you can recommend?

Alex: Two off the top of my head: Atom Mouth Gimlies and Transentiset.

Silli: Lots of good bands. Achtungs, Mikkelin Pamaus, Kari Peitsamo, Mustat Kalsarit, Pää Kii, Splits, Moderni Elämä, Hurriganes, Haistelijat etc.

Jukka: Yeah, I think they both mentioned the same bands I was about to say, and there are new bands coming up all the time… and of course bands like Radiopuhelimet are still going strong, and even Läjä's Death Trip is playing gigs again.

MRR: I've been told that rock'n'roll has been dead and buried since I was born but even if raw rock music isn't the musical power it once was, it's still alive in the underground. Sometimes it even makes small attacks at the mainstream. I don't know what I wanna ask with this—or yes I do! How do you feel about the condition of rock'n'roll in this day and age?

Alex: It's fine because we can access music from any time and place much more easily and rock'n'roll will never die for me. Long live Little Richard!

Jukka: I'm not interested in that really. I mostly listen to country and western and Finnish schlager.

Alex: Hmm… yeah right. It's true Jukka loves flea markets, the home of Finnish schlager, and I guess he has to take some time off the R-word, but he does listen to rock! As for Silli, he hates these kinds of questions about genres. Actually I hate the whole concept of genres too, drawn up to put us into little boxes I guess.

MRR: You do a cover of Roky Erickson's "Bloody Hammer" titled "Verivasara". It's basically the first time I've heard anyone interpret the King without me getting red on my cheeks and I feel the urge to cover my ears. How come you gave Roky a try with your brand of rock'n'roll?

Silli: I don't think we even thought about it that much, just did it. We don't think about these kind of issues, we just play!

Alex: Yeah, we just did it and people liked it. Might actually have been the first song we did that I really felt good about playing. I didn't know the original when we started playing it. In my head it was "Let's Build a Car" by Swell Maps. Roky Erickson, I'd like you to meet Epic Soundtracks (even if he's dead and you're not).

Jukka: I think it was quite obvious for us to play Roky, and doing that song was Silli's idea. For me the title "Verivasara" sounded like lost song from some lost Finnish JYTÄ band (meaning '70s hard rock) or maybe it's something Dead End 5 or Kummitus or Colombo could've done. Strange but it always feels good playing it. We have also played "I Walked with a Zombie" sometimes too.

MRR: Shit! Being from Finland I have to ask these stoopid questions. Are you drunk a lot and what are your choice of booze? Are you depressed? Do you like to spend hours in the sauna?
Jukka: I've had mental issues since my teenage years but I think most Finns have had them… This winter has been really hard. I actually gave up drinking recently and everything is painful as hell. Maybe I'll get back on soon with my favorite brands Koskenkorva (that song "013" is about that) and the cheapest gin in Alko (Finnish drugstore chain). I don't understand this culture of tasting expensive beers. I always take the cheapest, and in bar usually a beer (A-kalja) that is a bit stronger than our ordinary beer (mellanöl). Actually, you had to wait some time to get these answers from me because of a few days of good ol' drinking period here… and of course sauna is always good, I try to have sauna as often as I can, as I really don't like taking a shower that much. So, there might be some good shit-stinking effect on our shows too…
Alex: I'm not Finnish, but it is my home country now and I love getting drunk and spending lots of time in sauna and occasionally pissing in the shower (thanks for the lesson Moderni Elämä). If I'm not driving, which I usually am in the band, I'll drink pretty much anything (pastis, wine, Belgian and British beers, cachaca, rum, gin etc.) but just not all the time, I just can't. Unlike Jukka I like real ale (for the taste, not the price!!).
Silli: Heh! I think I was more drunk in Sweden than in Finland, thanks to Bäddat för Trubbel och starköl! (strong beer) I don't spend much time in sauna, probably go there once a month…I think Alex is more sauna man than me!

MRR: As a conclusion I will give you a number of Finnish bands you maybe can say a few words about. 69 Eyes.
Silli: Ei saatana. Kuuskytyhdeksän perssilmää.
Alex: I have no idea, but it appears Silli thinks they're more like "69 Arses."
Jukka: Don't know any of their songs. All I remember is that sometimes you hear on the radio this horrible "potato in his mouth" mumbling singer and that must be this band.

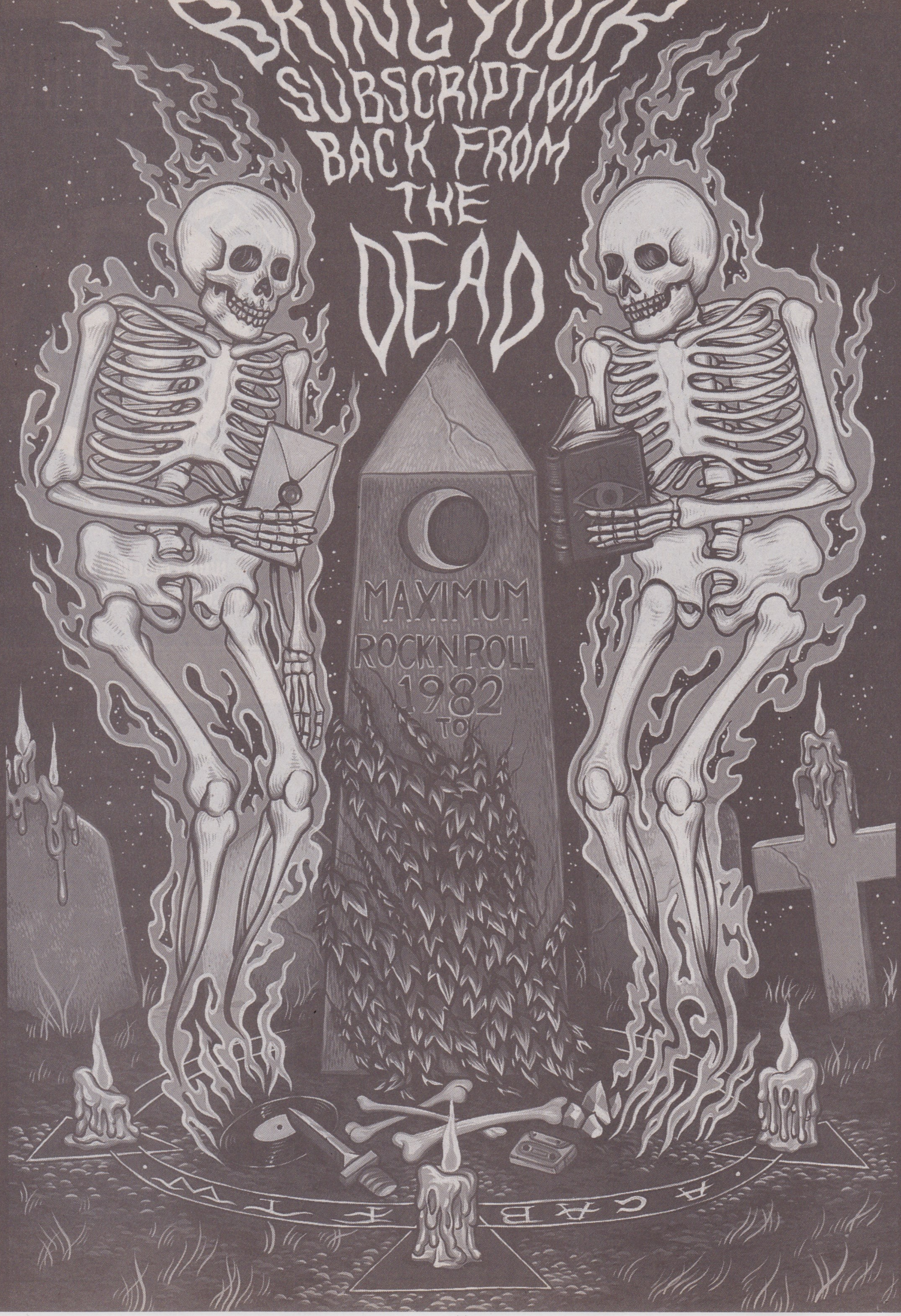
MRR: Nolla Nolla Nolla.
Silli: Haven't really listened them, some say they're a classic?
Jukka: Never really listened them either but I believe I'd like it. Our roadie was asked to sing on their new incarnation, so I don't know how well they are doing today!
Alex: Heard them on a compilation once, can't really say anymore.

MRR: Eppu Normaali.
Alex: Yeah I really like their first single "Poliisi Pamputtaa Taas".
Silli: Manse rocks.
Jukka: Fucking best band! I love both their early punk rock and the later more shlager kind of stuff. First group I've ever listened too and still love them. Kahdeksas Ihme LP is one of the most important albums for me personally. On the first edition of our first tape Räjä & Roll All Night Long is a song called "Ajan Sataa Kahtakymppiä" ("I'm driving at 120 kilometers an hour"). That's a straight rip from Eppu's "Keskiyön Cowboy" (Midnight Cowboy). Also in "Löysää paskaa" there's some unintentionally picked lyrics from the song "Kaljaa Nuorille" song that is for me their best punk-era song.

MRR: Smack.
Silli: Suoraan Losiin, Rane Raitsikka! Great band!
Jukka: Great great band, just played "Run Rabbit Run" last weekend over and over! Had a talk with Rane after some of our gigs. Didn't really understand what he said about me but I took it to my heart with gratitude.

MRR: Liimanariina.
Alex: I like Olli Pauke for all his cantankerousness, love, and tales of Aston.
Silli: One of a kind, great band!
Jukka: Their first 7" Maailman Tylsin Vittumaisuus EP has had really strong impact on me. Really great band, and some songs on Spermarket LP were actually recorded here in Jyväskylä in the building next to where I live now. Quite a few of my friends have also played in Liimanariina recently (if it's Olli Pauke and your granny on bongos then it's a Liimanariina gig!). Closest to that I've got was breaking their cymbal stand and guitar effects at a Jyväskylä gig I "organized."

MRR: Bombfunk MCs.
Silli: I thought that I had forgotten this band. Apparently not, fuck.
Jukka: Uhh, this is something I think most of the Finns want to forget. I'm glad I'm listening to Jim Pembroke now and not getting their awful hits on my mind.
Alex: Ha, but yeah, Jim Pembroke is another English guy (far more prolific than me) who also ended up in Finland for a long time. I guess he needed "room to live" (as Mark E. Smith would say).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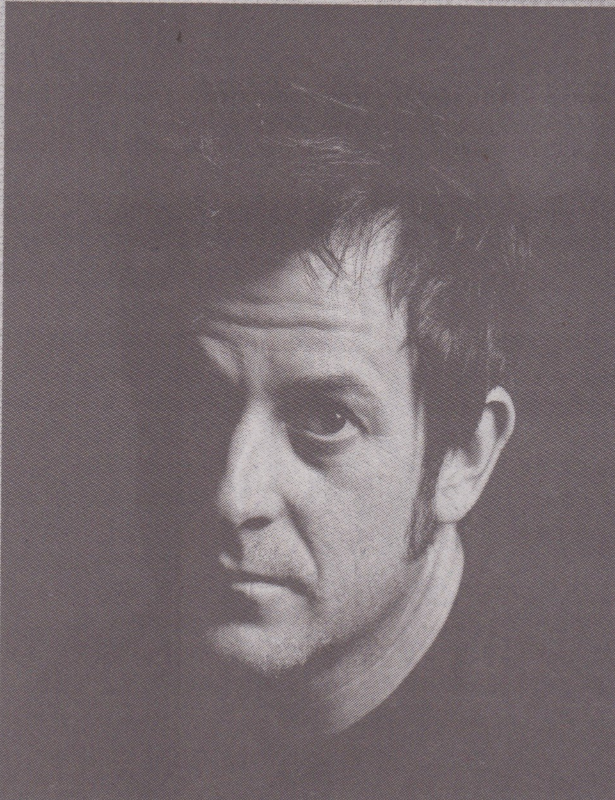
10.29.13

FAT



NO MORE FICTION

Osa Atoe has been booking shows specifically for girl bands, queer bands and female fronted bands in New Orleans under the name No More Fiction since June 2009. No More Fiction started with the intent of fostering an environment at shows that inclusive and also more creatively divergent than the typical punk show. Despite some criticism claiming that NMF is exclusive, her mission has been overwhelming met with open arms and her shows are the most positive, diverse, well attended and indeed inclusive of punk shows I have personally ever experienced. Osa and I hung out and I grilled her about how No More Fiction got started, what challenges it has faced thus far, and what the future looks like for New Orleans punk. Intro and interview by Candice Metrailer. Photos by Zach Archer, Joe Dunn and Courtney Webster.

MRR: Hi Osa. Welcome to the program. What is No More Fiction?

No More Fiction is a name that I book shows under, here in New Orleans. I've set up shows for touring bands for the last 4 years since I have been living here and I try to focus on girl bands and queer bands and female fronted bands. Another aspect of it is just really trying to put on a good DIY show for touring bands, giving people the option to have a non-bar show when they are touring through New Orleans.

MRR: Let's get deep. Why girl bands, why queer bands, why female-fronted bands?

I guess there are two reasons. One, that's just what I like aesthetically. I like a lot of bands with female vocals in them. I sort of associate women playing music with starting from scratch and creating their own weird sound. I feel like that is something that belongs to punk in general but, I can think of so many bands that are all female or majority female, bands like Quix*o*tic, Chalk Circle, or Raincoats that make a really interesting sound, really unique. Also, trying to focus on creativity versus technique. I mean, all these things are ideas and concepts that belong to punk in general but for whatever reason, due to my experiences or the kind of music that I found when I was finding out about a lot of punk bands, I just came to associate those ideas more strongly with girl bands especially. I came into punk learning about Riot Grrrl and bands like Bratmobile that had a super primal, really simple style that really powerful and just kind of taught me the lesson that music doesn't have to be technical to be good and you can find your own way.

MRR: Speaking of Riot Grrrl and perhaps continuing on the last question, Tobi Vail was recently asked in an interview about when people ask her "What happened to Riot Grrrl?", or "How can Riot Grrrl be revived?"and she basically said that it's not dead, and it is still there for those who need it. Do you find that true in what you try to bring to the punk scene and how is it still applicable? Why do people think of it as a thing of the past?

I mean, I don't call myself a Riot Grrrl or anything, I just feel influenced by the fact that it happened and I guess in some ways I see it as a thing that kind of happened at a certain time, but I do think that movement that existed in the '90s has had lasting effects and that No More Fiction is an example of that.

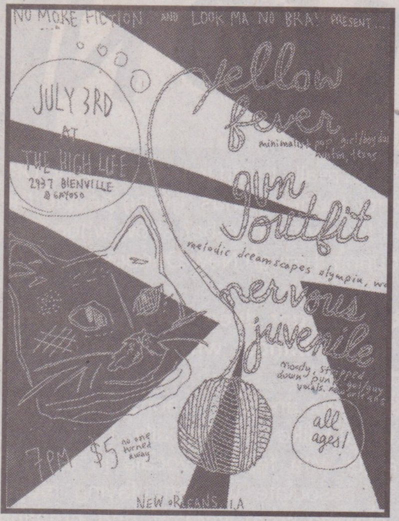
MRR: You were recently quoted, by me, as saying...

What, you say it.

MRR: "No More Fiction is there for the people who need it. Everyone else needs to step off."

Hahaha, yeah, that's exactly what I said. Yeah, there is nothing about what I do here that is about trying to gain people or convert people or force something onto people which is what is sometimes suggested, my idea for it is very small scale. When I had the room for it I used to do shows in my room, cause to me in my mind, that's like the scale for a No More Fiction show, having a small space for people who think that identity can be a political thing, and want to see that reflected in their scene and also want to think about social inequality and how it exists inside and outside of punk. I feel like that's kind of a more abstract role of No More Fiction. Thinking about the way that sexism operates as in the punk scene, for me, as woman and as a musician is the tip of the iceberg in considering social inequality on a larger scale and being concerned with social inequality on a larger scale. I guess I have taken a step back from booking touring bands and have been setting up benefit shows for local organizations and individuals who need it. I don't know it's just kind of this very simple way to help politicize the punk scene.

MRR: What are some of the touring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bands that you've booked?

The very first No More Fiction show was for the band Fleabag, who are now Aye Nako, based in Brooklyn. The band that I will have booked the most who are coming back in May and I'm really excited about are Broken Water. This will be their third No More Fiction Show. Nu Sensae, Sourpatch, Grass Widow, Kitten Forever, Priests, Circle Pit…

MRR: No Babies. Hysterics.

Margy Pepper. I was thinking about it lately and I've probably booked like 60 shows. Dunes, I've booked twice.

MRR: So, you've had some controversy with the guidelines for booking No More Fiction shows and also Not Enough Fest. Speak about the controversy if you wish and tell us about the fest.

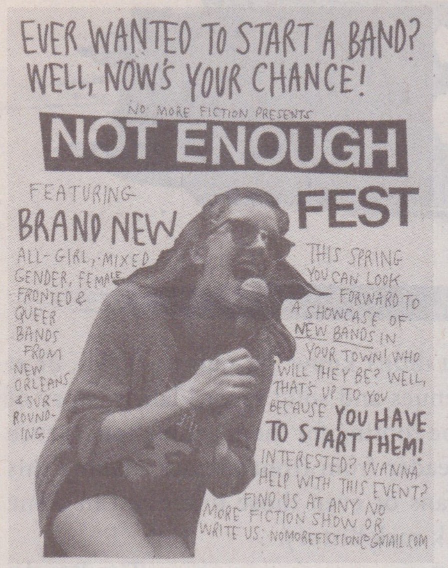
I mean if you want to call it controversy, it's basically just like two lonely dudes on the internet being like "this isn't fair" or "this is reverse discrimination". I don't know, I doubt either of those people even read the guidelines for Not Enough Fest, because it explicitly states on the flyer that the fest is open to anyone and everyone. All it has to be in gender balanced, like, at least half of the members have to be queer or women identified. I mean, the original Not Enough Fest in Portland, Oregon was trying to create all queer bands, you know and what I'm doing is like a kind of watered down version of that, in a sense because I'm not advocating for exclusively any identity to be in these bands, or to form bands around exclusively one identity. I'm just advocating for there to be more...mixture of gender and sexuality in the bands, but the bottom line is I'm just trying to encourage more women and queer identified people to participate and play music. And I will say though, that from the get go that is something that already existed and been going on in New Orleans, it's not like I came along and made that happen for the scene. When I first moved here, Necro Hippies was happening, you were like, a central part of that band, Crackbox was happening, fronted by Corrina. Most of the bands I would go out and see had at least one if not more women in them, like there was a band called Tranny Shark at that time that was an all-girl band. Right now in New Orleans, there is Bitchface, which is half girls, half dudes, Snot Rag that is half and half. So it's not this thing that doesn't exist in New Orleans but I have the experience like anyone, of being the only woman performer, like a show with five bands and I'm the only woman performer, it's happened multiple times. I think that experience happens more when you leave our kind of DIY circle into other punk scenes in this town. I'm basically just encouraging something that's well on its way and I think there's nothing wrong with that.

MRR: Say a bit more about Not Enough Fest, the other guidelines, and when it is happened and all that.

So, Not Enough Fest happened here in New Orleans in April. It was mostly geared toward local bands and surrounding, so you could be from the suburbs of New Orleans, the smaller towns around New Orleans, I reached out to people in Pensacola, Fl. It had to be your very first show as a band, I mean with No More Fiction the goal is always two-fold at least. Yeah, I want to encourage more women and queer participation in the punk scene but also our town just needs more bands. Everyone I know that books shows in this town, including myself, has a hard time finding supporting bands for shows, when a touring band comes to town it's really hard. Why not use this as helping to create a surge of new bands, a surge of creativity and also, at the same time, have it be gender balanced. We had events leading up to the show to help people who didn't already know a bunch of musicians to meet each other. I was trying to work on that with this local group called Queerspiracy, in hopes that they would head up some skill shares to help people learn who have never played instruments or operated equipment before.

MRR: Why are fests like Not Enough important and what are the specific challenges for women and queers involved in punk and punk making in the face of other punks expectations of them?

I can't speak for queers because queers are not a homogenous group of people, women are not a homogenous group of people so its hard but in general, in my experience, for most of my music making "career" I've made it a point to play music with other women and the majority of the time I end up play who someone who is just beginning. You know, women aren't necessarily encouraged to play instruments growing up or if they are, its the piano, and there's nothing wrong with playing piano but it's not a very portable instrument unless it's a keyboard, and a lot of women want to play more traditional rock instruments and never have the chance to. I'm 34 years old and have played in a lot of bands and still to this day, I am playing with people in their first band and who are new to their instruments. I don't think it's just a challenge for women and queers, I think it's a challenge for everyone today like when I think about Riot Grrrl, this thing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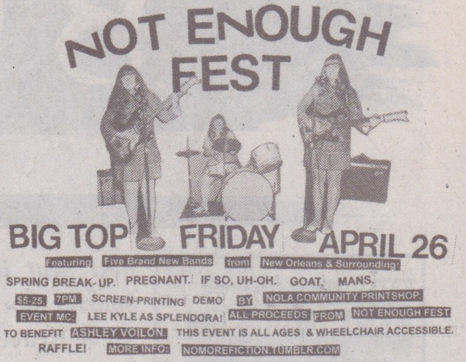
Photos on first page: Osa setting up mics for No Babies at Stripped Mall, Nola, taken by Zach Archer
Hysterics at United Bakery, New Orleans, by Joe Dunn
Osa with Brian Funcke outside Big Top
This page: Trashy opening for No Babies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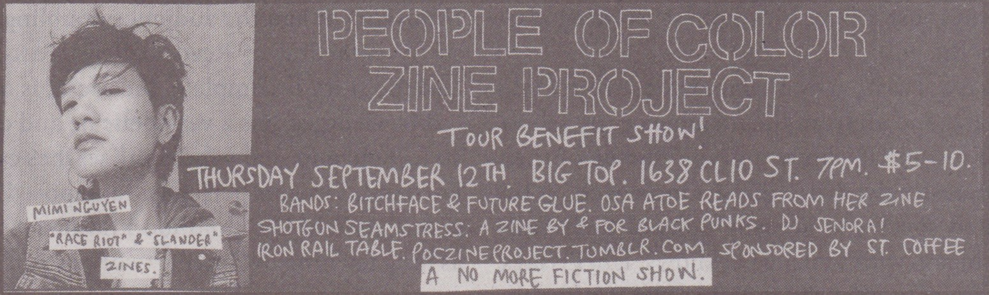
that happened in the '90s where somehow everyone just felt more comfortable starting from scratch in the punk scene even though punk was 20-something years old at that point. I think it's important to make people feel comfortable being beginners all over again and I think that's something I'm not seeing a lot of in punk these days. I'm not seeing people who can't play super well, it seems like a place to show off and have a skilled hardcore band. It's not a space for women to play the two notes they know how to play in the most powerful way they know how and have that be respected. I feel like we are back at this place where people feel stupid for playing a two-note part even though a two-note part can be incredibly artistic and powerful.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A NO MORE FICTION SHOW.

MRR: Some folks have criticized you for booking certain types of bands that meet the political standards of NMF but that you are not into musically. I want you to speak to the assumptions that because you are female/queer/black that you will like whatever is made by people of the same identity.
Yeah, I definitely have this reputation now, where people just assume that if a band has a girl singer, I'm gonna like it automatically and that's pretty annoying. I am a musician. I listen to all kinds of punk music and all kinds of music of various genres in general. I admit that if I hear that a band has female members, my interest will be sparked and I will probably give them more of a chance than if they are all white dudes. So, what? I have dude friends that listen to practically all dude bands and no one ever questions them or asks them if they only like bands because there are dudes in them.

MRR: You recently considered a move to Chicago after frustrations with the lack of...well tell me about your frustrations with New Orleans, why you stayed and what makes New Orleans punk special?
Ok, well I've never lived in a town where punks were so transient and people are gone for such long chunks of time and it felt very hard to find consistent bandmates. I ended up staying because I ended up finally finding a solid band that I'm pretty excited about and sure everyone in it wants to stay in town, and wants to tour and wants to record and that's all I want. What was the rest of the question?

MRR: Well New Orleans doesn't have a rich history of punk and we are not really known, to this day, for having a vibrant punk scene but... does New Orleans have good bands?
Yes we have excellent bands and that's not really the problem but it's the consistency thing. All the time I'll go to a show and see this new band that's like, really creative and going against the grain of what's popular and making their own sound, there's a lot of really arty, cool bands that play two shows and die.

MRR: It's hard to record here.
Yeah, it's hard to record here but you know you gotta stay together. It seems like one or two bandmates want to leave the entire summer and it's hard to survive that break or whatever. There's been a lot of really amazing bands here. If all those bands had recorded or stayed together New Orleans would be a hot spot.

MRR: So, what's next for NMF, do you have plans for the future and can touring bands still get in touch?
Touring bands, yes, still get in touch with me, if I can't put on your show I am trying really hard to delegate the task to someone else. The next thing that I am personally working on besides Not Enough Fest is a benefit show for Community Kitchen, which is basically like our version of Food Not Bombs. Our friend Nico coordinates this group that shares free meals and fresh food for people on a weekly basis and special events in New Orleans. There is still the fledgling little No More Fiction tape label with three releases on it, you should check it out!

More info at http://nomorefiction.tumblr.com

BOOKS

THE BEST SEAT IN THE HOUSE
Cock Sparrer
A COCK SPARRER STORY
by Steve Bruce

Best Seat in the House: A Cock Sparrer Story
Steve Bruce
278 pages • $23.98
Cherry Red
www.cherryredbooks.co.uk

Cock Sparrer are arguably the most popular and influential streetpunk band of all time, in fact, one could argue they are one of the most important punk bands of the past 40 years. Their history is long and checkered from humble beginnings in the council estates of East London to big stages across the globe. The band began as a pub-rock band in the vein of Eddie and The Hot Rods and in many ways stuck to the blueprint of a bunch of likely geezers from down the pub, somehow becoming more popular in their later years than they ever were in the '70s or early '80s. The band were often painted lumped in with skinhead bands like the 4 Skins, the bands ode to their country "England Belongs To Me" certainly didn't help, but the band were always just a bunch of honest working class geezers from down the pub.

Best Seat In The House written by drummer Steve Bruce tells the whole story, warts and all from the members early school days up until their recent US shows and the reissue of their back catalogue. Interestingly, Bruce doesn't look back on the past with rose-tinted specs and actually talks of their early years being pretty bleak, with violence at shows, label issues, shit promoters and plenty of rucks in the crowd. Unlike the biography of Cockney Rejects' Stinky Turner (which I loved by the way), Bruce takes a lot of time unearthing rare flyers, pictures, diary entries from both Bruce and other members along with embarrassing early pictures of all the band members, including some of their best forgotten offshoot bands. Not only is the book a definitive history from the '70s to the present day, it is also a biography of the band members personal lives.

The story of Cock Sparrer is the story of enduring friendships, one that has lasted from the knockabout school days in East London, to the stages and venues across the globe. Stories of failed marriages, kids, breakups, pub ownership and greying hair, this book expands the "punk bio" genre and paints the picture of these likely lads as a really likeable bunch of chaps. If you didn't know the rags to riches, or at least rags to decent venues and solid record labels, story of this band, you would be rooting for them throughout. Bruce is able to charm the reader from front to back making this book a treat for any fans or even those interested in some bang up bone fide punk rock history.

—Tim Brooks

Calling Dr. Laura
A GRAPHIC MEMOIR
Nicole J. Georges

Calling Dr. Laura: A Graphic Memoir
Nicole J. Georges
288 pages • $16.95
Mariner Press
www.nicolejgeorges.com

Nicole of *Invicible Summer* zine has finally finished her graphic novel *Calling Dr. Laura*! In 2008 she unveiled a rough draft at a Sister Spit show where she compared Dr. Laura to Ethel Sinclair from the TV show *Dinosaurs,* it had the audience doubling over laughing in the stuffy cathedral of Reed College. Fast-forward seven years and the story is complete, the secret is out.

Ms. Georges' has a very delicate and deliberate illustration style: bold and shaky india ink washes catch the dreariness of Portland, Oregon perfectly, juxtaposed with the minimalist comic style of her childhood flashbacks, you will spend just as long fawning over her artwork as you will immersed in her story.

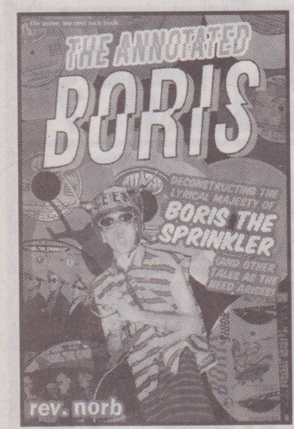
Since she was a child her mother and older half-sister have always stood by the story that her father passed away when she was two years old, the flashbacks in the novel help expose the holes in this narrative. Stories of him being a con man only wrapped him in more mystery. It was not until she received a palm reading for her birthday and later confronted her half-sister, did the narrative that was once considered truth was actually exposed as a lie. It haunted her for years in the back of her mind, until she decided instead of voyeuristically enjoying her guilty pleasure, listening to Dr. Laura, she was going to partake in it.

That was the turning point in the story and after that we see Nicole struggle with figuring out how to tell her mom she is gay while also searching for the truth about her father.

All while trying to juggle her personal life of making zines, navigating queer dating in Portland (which could have it's own graphic novel, really), playing and touring in queer metal band, singing karaoke at the now closed punk dive bar, working at the feminist bookstore and being a mom to some seriously cute chickens and dogs. As that story moves forward it takes small breaks to flashback to her tumultuous childhood, filled with a rotating cast of father figures, abuse and chronic illness. Nicole's storytelling style and humor, which is part dark, part absurd, part sassy, makes her illustration style icing on the vegan cake.

There are many themes playing at once in this story but Nicole weaves them all together in a rather easy to digest way, but bring some tissues and some Coconut Bliss, you are gonna need them.

—Ari Perezdiez

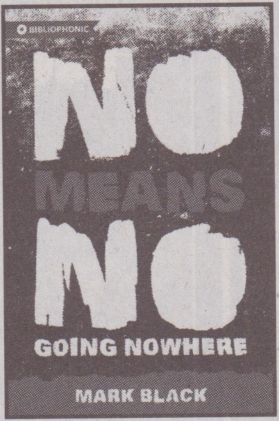


The Annotated Boris: Deconstructing the Lyrical Majesty of Boris the Sprinkler (And Other Details as the Need Arises)
Rev. Nørb
288 pages • $14.98
Bulge Records
www.bulge.biz

If you've read any column from the Good Reverend [1] over the last 20 years[2] you'll likely not be surprised that he a) wrote a book, b) published it himself, and c) dedicates entire pages to rambling footnotes[3]. *The Annotated Boris'* premise is to give backstory to the lyrics Nørb wrote for Boris the Sprinkler but in reality this is a written history of the band. I mean, there is only so much to write about a song called "Drugs and Masturbation" [4] but there are plenty of tangents to wander when reviewing how "(Do You Wanna) Grilled Cheese?" came about, or how many Taco Bell's Nørb has boycotted.[5]

If you are/were a Boris the Sprinkler fan then this is absolutely essential reading. No reference goes unreferenced, no matter how obscure or marginal its intended audience. But even the uninitiated can find interest or even unexpected fascination in here. Nørb straddles the line between genius and all-out weirdo, and that works great when he's writing.[6] His cup so runneth over with pop culture wisdom, his pace so speedy, and his ability to turn a phrase so crafty, that it is hard not to marvel at his literature. If you took the writing dexterity of Mark Manning[7] and crossed it with Nardwuar's blinding fast orations and pop with—then removed any filter or content editor—you'd wind up with Rev. Nørb.

1. From *MRR* or over at *Razorcake*, most notably.
2. Plus or minus.
3. 982, to be exact.
4. Only 7 footnotes by my count, but there are 18 "build notes" on each separate pressing of that record.
5. And their store number, should you wish to lodge your own complaint.
6. Though one can imagine the hell it would be being stuck in the same elevator.
7. *Fucked By Rock* is possibly the best book of its kind, IMO.



NoMeansNo: Going Nowhere
Mark Black
93 pages • $12.95
Invisible / Bibliophonic
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It is surprising that such a literate, intellectual band is only now having a book written about them. I guess their drama-free 30-year career isn't an obvious subject for a rock biography, but as Weird Al has proved, even those without controversy or crisis have a story worth reading.

Started by two of the Wright brothers in the late '70s, NoMeansNo have put out more (good) records than just about any band in history (underground, punk, or otherwise). Even their less popular records are uncompromisingly NoMeansNo. You'd be hard-pressed to name one band who have lasted this long, let alone one that still retains their original power, style and wit.

How is that possible? Through interviews with the band and friends and associates *Going Nowhere* helps explain. It also delves into their alter ego, the Hanson Brothers, who are surprisingly better known despite being a side project celebrating nothing more than hockey, beer and the Ramones.

The book is essentially a thick-cover fanzine. The author writes from a personal perspective often interjecting his own experiences as a fan. His admission that Rob Wright's lyrics are frequently over his head is something with which most listeners can sympathize and serves to make the narrative less dry than typical band biographies.

Coming in at under 100 pages this isn't as thorough a book as a rabid NoMeansNo fan might desire, but until someone (GoFuckYourself Press, maybe) comes out with a deeper bio this will surely suffice.

—Craigums

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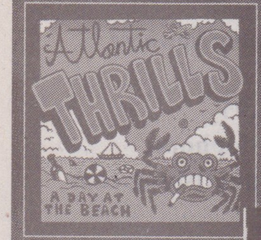

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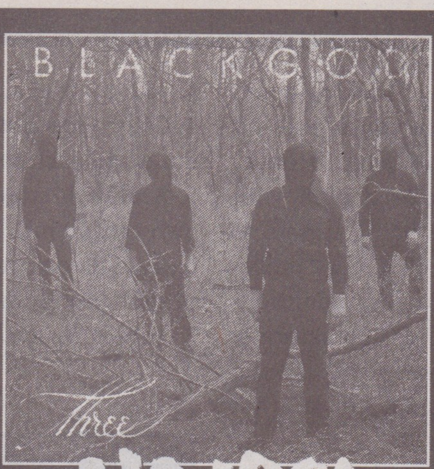

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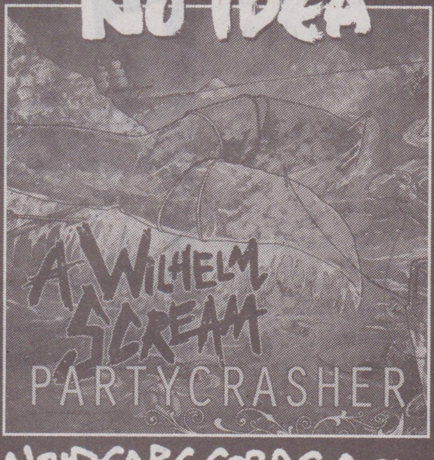

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MOVIES

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

NO. HEAD. YOU IDIOT

I won't pay for cable television. It's a combination of me being cheap and not thinking it's worth the expense. Why should I pay to watch commercials? It's not that I don't have a nice TV. I do. I just use an antenna with it. It is fun in its obnoxiousness.

Needless to say I was amazed that new stations started being added to my limited roster. A bunch of stations have been popping up that only show old television shows. I am not interested in most of the shows, but I got into watching **Rhoda** on ME TV until they quickly cancelled that. Lame. They kept **Mary Tyler Moore**. So when Antenna TV was added I was browsing and came across **The Monkees**. I became hooked. I used to watch **The Monkees** as a kid. While in college I discovered their 1968 movie **Head**. I loved it so much I still have the same crappy VHS copy of it.

After searching for more episodes of **The Monkees** through Roku and coming up with nothing, I came across a VH1 made-for-TV movie called **Daydream Believers: The Monkees' Story**. What choice did I have but to watch it?

Daydream Believers: The Monkees' Story tells the story of the Monkees formation as a television version of a rock band. Formed as America's answer to the Beatles in the most American way, the Monkees were comprised of two musicians, Michael Nesmith and Peter Tork, and two actors, Davy Jones and Micky Dolenz, who would quickly have to become musicians. Each member of the Monkees auditioned for the part and presumably had a good idea of what they were getting into. The movie emphasizes the dichotomy of musicians acting as musicians who then want to expand their success as a band into really being a band.

Initially Don Kirshner was in charge of the music for **The Monkees**. He was a successful music producer who worked with songwriters based out of New York's Brill Building. He hired Neil Diamond, Carole King and Tommy Boyce and Bobby Hart to write music for the show. When the Monkees became successful they began writing their own songs and performing live. When they eventually meet the Beatles, John Lennon advises them to not listen to what the press has to say. They don't take his advice. Instead the Monkees are constantly trying to prove themselves to the critics. Their need for validation as real artists is what destroys the group along with their television show.

One of the worst aspects of made for TV movies is also the most fun. These are actors who kind of look and sound like the people they are representing, reenacting scenes that you are able to watch in their original form. My favorite and most quoted scene around home is when Davy Jones is rehearsing the song "Daydream Believer." He is not able to hit the notes and suddenly exclaims, "What the hell does it mean? It doesn't make any sense!" I still laugh just thinking about it.

Daydream Believers: The Monkees' Story ends when the band makes their movie **Head**. **Head** bombs, the television show ends because of it and the band breaks up (though not for long). The moral is that you should appreciate what you have. While that is all nice and good, I still like to wonder what really happened. Drugs are briefly mentioned and egos are kept in check, but you know they both had to be involved.

It's too bad **Head** was such a failure. I love it. I was introduced to it when a friend had a video copy of it. The quality was terrible, but you couldn't worry about that too much when you'd probably never see it otherwise. Now **Head** is available on a Criterion DVD which, to continue my reignited Monkees obsession, I took out from the library. Wow. It looks great.

Head was a movie that was supposed to destroy The Monkees image as a band that appealed to teenagers. It was 1968 and the band wanted to be more involved with what was going on and be appreciated by people their own age. It didn't work.

Head was written and produced by **The Monkees**' Bob Rafelson along with an unknown at the time actor, Jack Nicholson. It was comprised of seemingly unrelated scenarios that are reminiscent of the TV show. The band is seen as soldiers, gangsters, boxers, sheiks, crawling across the desert until, during a Western shootout, Micky breaks the fourth wall, tearing out the fake arrows from his chest and saying "Bob, I don't want to do this anymore." He walks through the scenery and Mike follows. From there the movie deconstructs and starts to get weirder. A few anti-war comments are thrown in and some trippy psychedelic bits. The movie is fun and strange, but not as brilliant as it needed to be to reinvent the Monkees image.

The DVD has many excellent extras to complete my Monkees obsessing. There is film commentary from all four members of the Monkees, although not as insightful as I wanted. There are screen tests, which have other actors performing with them. In case you were worried, the producers didn't make the right decision. The band does an interview on the show *Hy Lit* about the film in 1968. The interviewer hasn't seen the movie and at the end calls the movie "Hair" instead of **Head**. This interview is a revealing contrast to another included interview, with Bob Rafelson in 2010. In the first few minutes Rafelson claims to have had the idea for a TV show about a band before the Beatles started. That arrogance really cracks me up, especially when I discovered that the pilot for **The Monkees** was written by Paul Mazurky and Larry Tucker who were not involved in the television show and submitted the script before Rafelson got involved. Talk about rewriting history.

I also saw **Blokes You Can Trust,** the documentary about the Cosmic Psychos. That is, I saw most of it. The film was shown at a bar followed by a performance by the band. I arrived early, got a good seat with a good view of the screen and was ready to watch the film. About half way through as more and more people started arriving at the club, it became harder to hear and see the film. Plus I knew a few of the late arrivers and had to say "hi" and catch up a bit. I ended up missing the end of the film. That was unfortunate since I was really enjoying it, but I guess that's the risk of showing a film in a bar.

The Cosmic Psychos are an Australian band that formed in the early '80s. If you were to make a list of all the bands that deserve a documentary, they probably wouldn't even be on it. Luckily they have an interesting story to tell. They are candid about their beginnings and their connections to more famous musicians. At one point they discuss wanting to get a better sound on their records. They go to the producer their friends Nirvana used, Butch Vig, oblivious to the fact they he may be in demand after having just recorded *Nevermind*. Their naiveté pays off. He records their 1991 *Blokes You Can Trust*.

Cosmic Psychos are renowned for their drinking and their easy going attitude. They tour the world and befriend and influence the Seattle garage scene. On the side, singer/ bass player Ross Knight is also a champion weightlifter and lives on a farm. Truth is usually more interesting than fiction. Double that for **Blokes You Can Trust**. I really need to see the end of the film. (cosmicpsychos.com.au)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, % Maximum Rocknroll, PO Box 460760, San Francisco, CA 94146-0760. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it.
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ABUSE – "A New Low" EP

A new low indeed…no second thoughts to this collection, no thoughts at all really. The power alone has me clench my fists and growl. Not unlike a deep breath after listening to a VILE GASH record or the empowerment of hearing early powerviolence pioneers; ABUSE leaves you seething without time to reflect on the passing content. The EP is so well written, every note, pause and breakdown holds your immediate attention and anticipation. The band burns through ten songs before your realize this record is totally flawless. Aside from the cover art, which is slightly off putting and uninventive, this is a fantastic record for fans of punk oriented, LA style powerviolence. Cannot recommend enough. (RM)
(Hygiene)

AGATA – LP

It took me a minute to figure it out where I recognized the name but this is the band that has their goofy stickers all over the fucking place in the East Bay. Well I'm finally checking them out and not surprisingly from the art and logo I've seen from them, they're weird. Some kind of hazy, metal-tinged punk with a nod to crossover thrash. They don't get going super fast very often, it's more of a stonery feel that goes with lyrics that sometimes read like a list of hardcore gang vocal parts with phrases like "I see right through your eyes / we were running scared" and "lies that make me burn inside / I'm left to wonder why." Kind of a strange mix but it seems to be working for them. (BL)
(self-released)

ANGERS CURSE – CD

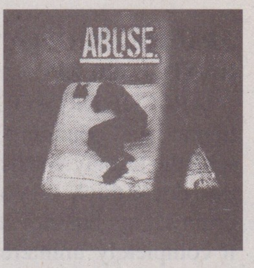
The heavier breed of Swedish hardcore looking to EARTH CRISIS and MADBALL for inspiration but using Los Angeles style to put down a galloping record of heavy hitters. The guitar work is chunky and layered, DONNYBROOK and INTERNAL AFFAIRS-type frustration come through in the vocal bashing, while the breakdowns and furious pace let the record speak for itself. Definitely worth taking notice. (RM)
(Defiant Hearts / Gaphals / Monument / World Vs. Cometh)

ATLANTIC THRILLS – "A Day at the Beach/Hold Your Tongue" EP

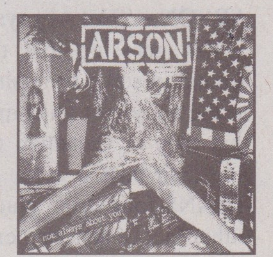
This is some mellow garage rock from Rhode Island. The first song "Day at the Beach" almost put me to sleep. If you're going to try and copy the BEACH BOYS, at least put some edge into it and make it sound current. This song just sounded like a throwback to the '60s. The second song "Hold Your Tongue" was not much faster or more memorable. Avi Spivak did the cover art for this record. If you like the Burger stuff or are just finding your way into the garage rock scene, you might like this. (VX)
(Almost Ready)

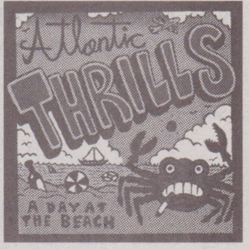
ANTICHRIST DEMONCORE / TO THE POINT – split EP

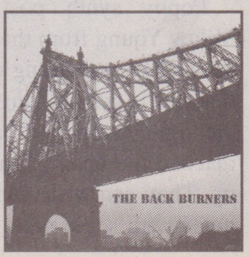
Here we have two bands that fall into the powerviolence and grind camps, yet they are very, very different. Beware—the labels are backwards! ACXDC has a dark (satanic, perhaps?) approach with a slow, metallic, long ass intro that gets chuggy then begins vacillating between hardcore riffs with mosh, inducing drums, then blastbeats with lightening-fast chords. There are chorus vocals (they are straight-edge, after all…), but the main voice is powerful and throaty—though higher pitched and screamed, they are thankfully not screechy. This side is short and sweet with a solid, cohesive bunch of songs that are not repetitive. Good record so far… With some all stars in its line-up and a few previous releases, TO THE POINT delivers mostly fast, blastbeat-laden tracks with a few mid-tempo and even fewer slow parts. In between some quick thrash-y, menacing chord progressions there are dissonant and haunting, yet fast guitar riffs. The vocals have occasional back-ups, but are mainly tough cookie monster styled. Lyrics range from serious to ridiculous, but all with a point: "This is Los Angeles" is literally a list of bands, some of which the band members have been in, that they rep. "Photos of my Food" is a fave and "We Stand, We Fight" is the jam with a good dose of hardcore and mosh-ability. The two bands on here are known within their scene not just for their music,



Antichrist Demoncore







but for their band members and/or their web presence. ACXDC has been in the headlines as of late and come under much scrutiny because of their web, media, marketing and merch presence. Some say that ACXDC has sold out, but I have to disagree, ACXDC has gone designer. Which I can't say is a good thing. It seems antithetical that these two bands are on a split together, because of the lyrics to some of the TO THE POINT tracks, that are a straight-up call out to bands, labels, fans claiming powerviolence. The "punks pissing off other punks" excuse can be valid (we *should* critique each other), but it can also be a cop-out. Own your shit, we know you can. (MB)
(Deep Six)

APACHE DROPOUT / THREE MAN BAND – split EP

APACHE DROPOUT does that whole deliberate and pounding and methodical thing with the throaty vocals. I imagine bands like this don't think they need the double bass drum set up, but they do. In any event, I find it completely uninteresting. THREE MAN BAND are similarly deliberate, but sound almost like eerie new wave recorded in a big giant room. It's actually pretty cool. I'm really not sure why these two bands are putting out a split 7". I suppose there might be some crossover audience, but I'm thinking mostly not. (KK)
(Glory Hole)

ARSON – "Not Always About You" CD

I'm guessing that this band has been around in some form since 1979 (according to the copyright on some of the songs), and that they're Canadian (pop fans will note that their bassist is the original WEAKERTHANS four-string plucker). Undaunted by either fact of history, herein you'll find eleven tracks of more than decent snotty garage-punk-rock à la DEAD BOYS / HEARTBREAKERS. If that sounds like your bag of choice, tis well worth tracking down. (RK)
(self-released)

AUSMUTEANTS – "100 Ausmuteants Fans Can't Be Wrong… 100,000,000 Bon Jovi Fans Can" EP

Poppy synth post-punk, recorded by Mikey Young from the land Down Under. It seems like something that isn't yet fully actualized is germinating here. Like they have the right composite parts but they haven't reached the apex of their jam crafting ability. They can write some catchy New Wave tunes with some parts that gel well enough together, but they aren't outright catchy enough to not need a little something more to grab onto. They also aren't interesting enough to not need to be a little catchier to compensate. It will be interesting to see where they go from here because it seems like there is plenty of potential for something good. (P$)
(Anti Fade)

THE BACK BURNERS – CD

This is riding the line somewhere between punk and upbeat bar rock, much like early SUPERSUCKERS and late NEW BOMB TURKS. Their ceaseless energy and inspired singer keep this short release (five songs) from ever becoming tepid or stale. I could do without the wah-wah guitar solo, but that' just me…. luckily it's only on one song. I can't really say that this band is my thing, but I bet they're really good after eight beers at 2am. (GH)
(Megaplatinum)

BACKSLIDER – "Consequences" 10"

I've always enjoyed BACKSLIDER and one of the main reasons is that their sound changes ever so slightly with each release. It's not that they start playing a different type of music, it's that they progress. This 10" is no exception. BACKSLIDER is still essentially a powerviolence band. But on this release the tracks are a bit longer (seven tracks on a 10") and there are more slower parts. Hell, the first almost minute of the first track, "Speak Ill of the Dead" sounds a lot like BLACK SABBATH. And that SABBATH-like riff is better than most stoner rock bands these days. Of course the track changes into a speedy powerviolence track. There is a good bit of doom influence on this but for the most part it's top notch powerviolence. (MH)
(Six Weeks)

BACK TO BACK – "Flesh and Bone" EP

Ever wondered what RIGHTEOUS JAMS going Youth Attack would sound like? This record's intro pretty much nails it. Opening feedback and cacophonic howling guitar noise give way to an ace moshy riff that will you have you bustin' out. The rest is blown-out, slightly reverbed hardcore with some songs stompy and others dirgy, while others do more of a 1-2-1-2 beat, with abrasive vocals that match the music, and actually ends up sounds quite a bit like URBAN BLIGHT's *More Reality* 12". But unfortunately, this record loses steam over the course of its length, with the first two songs being absolute bangers, the middle two songs being above average but not as good, and the final two songs losing my interest, seemingly due to the riffs sounding less harsh and more uninspired. I do have a feeling though that their live set destroys, and I hope I get to see them at some point. (DG)
(Lockin' Out)

BADNAAM / H.O.A. – split LP

H.O.A. sounds like the desert at twilight, where everything seems never ending and expansive and objects around you shift shape. Minimal meandering drums over a constant swirl and buzz of never-ending fuzz. Here and there a guitar riff or keyboard melody will take form, wander along and then retreat back into the overall hum. The vocals exist in a deep pool of reverb and come out like a monotone speech with moments of irritation. BADNAAN consists of bass, tape loops, random percussion and a lot of repetitious talking. This sounds like what you would think it would sound like. (MM)
(That's Cool)

BAD TIMES – "Why Are All the Kids Crying" CD

Texas pop punkers with their debut full length. They play a J CHURCH style of pop but with a serious crush on NEUTRAL MILK HOTEL. Lyrically they are in line with most 20-somethings writing pop punk. Songs with either humor or love as the driving force. Musically they are pretty cool. They have some solid riffs and are fun to listen to, but the vocalist kinda puts the kibosh on the whole recording. He sounds like an off-key Jon Ginoli of PANSY DIVISION. It's rough times. Aside from the vocals and the failing humorous songs ("Halloween III" Ack! Come on!) this band could actually be awesome. (FS)
(self-released)

BASTARD NOISE / MAN IS THE BASTARD – split EP

Look, I don't know that I really need to discuss this release at length. MAN IS THE BASTARD are innovators and legends to be studied and revered, while BASTARD NOISE pushed boundaries from the outset. This release features the earliest recordings from each outfit, and shows them at their most primal—the Connel/Connel/Wood line up of MITB personifies their legacy in four bursts, while the primitive power electronics on the flip give a glimpse into the world that would consume both outfits for years to come. Is this as good as *Sum of the Men*…?

No. Is this as essential as *Skulldozer*? Not even close. But for the student, this material is mandatory. (WN)
(Deep Six)

BEYOND DESCRIPTION – "An Elegy for Depletion" CD

It's amazing to think that BEYOND DESCRIPTION have been slinging their signature one-word song-title crossover thrash for over 20 years now (seriously, look at all their records you've happened to collect...never more than one-word song titles). That being said, is it amazing because of the quality control? Nah, not least because of the METALLICA-esque vocal tweaks on this record. I honestly think this band has done some amazing work, especially the *Fine Day Nostalgia* EP and the split with DETESTATION, but this is hardly their finest hour. This CD is not terrible by any means, and honestly if you were to compare it to most punk/HC bands that have been around for 25 fucking years it would be top of the class; it's just sub-par compared to their previous stuff. I'll give this a completely enthusiastic "pick this up if you come across it" recommendation, and even an active "seek it out" if you fancy later ACCUSED or C.O.C. (AU)
(Punishment 18)

BLEACH EATER – "Night Work" CD

Two-person grindcore/death metal band from someplace in NY. One person on drums, one on guitar and both doing vocals. Nice brand-spanking-new VENOM shirt dude. OK, despite being a little pissed off while listening to this and the clean-cut, cookie-cutter and sarcastic band photo, this isn't so bad. BLEACH EATER do straightforward grindcore and death metal and write some pretty good songs. There is not a lot else to say. A bad drawing of two naked women on the cover and 100% stoner-rock looking artwork combined with a record label name which is from an ELECTRIC WIZARD song, and a band photo of the two dudes in their brand new band t-shirts of bands that haven't existed in forever, in a graveyard with tiny tombstones, one in high-tops, untied, with one leg on a boombox… and yet surprise, surprise this isn't bad. This has hipster written all over it, but the riffs are darn good. The vocals are guttural and the songwriting not so bad. Hmm... "Pit of King" is darn good death metal. But who knows if I'd ever listen to this again. (MH)
(Supercoven)

BLEEDING RECTUM / MAN IS THE BASTARD – split LP

Deep Six's latest step towards reissuing the rightly beloved MAN IS THE BASTARD catalog on vinyl, this is a 12" split with Ireland's BLEEDING RECTUM. The MITB side features some of their best, including the frantically up-tempo "Kai Lai" and "She Board," one of the most aggressive slices of prog-core terror in the discography. While this record doesn't get as much love as collaborations with CAPITALIST CASUALTIES, the LOCUST and CROSSED OUT, I'd argue that it's equally noteworthy for having the best integration of Henry Barnes' genre-expanding electronic experiments, which here take on the texture of some hypermanic Geiger counter. BLEEDING RECTUM offers a relatively straightforward take on hardcore punk, and when they take off the distortion for a melodic interlude you can *really* tell this was recorded in the early '90s—if they stripped away the fast punk elements I could even see this getting some air time in the Alternative Nation days of MTV (which sounds like more of an insult than it actually is). As we've come to expect by now, the reissue itself is of the highest quality, with great sound and incredibly crisp artwork (the better to see the torture with, natch). While the BLEEDING RECTUM material is perhaps less essential than MITB's, there's not a weak song to be found on either side, and there's no denying its place as a crucial part of power violence history. (WB)
(Deep Six)

BLENDOURS / OLD WIVES – split CD

A split CD, with the OLD WIVES providing six tracks, the BLENDOURS nine. Both provide "classic" pop-punk, with hooks and melodies aplenty. The former would appear to be Canadian, and proudly declare "Pop-punk will never die" in their acknowledgements. Both add nothing new to a rather crowded genre, but both do it well. If the likes of SCREECHING WEASEL, CHIXDIGGIT! et al is your idea of a good time/sound, then you'll have no compunction about diving in here. Not sure that pop-punk will live forever, but I'm still digging it... (RK)
(Eccentric Pop)

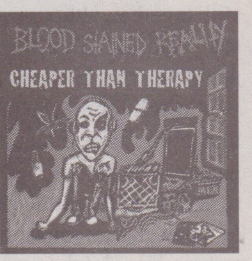
BLOOD STAINED REALITY – "Cheaper Than Therapy" CD

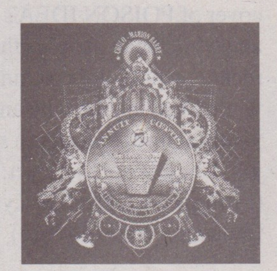
These dudes do some pretty good straightforward old school punk rock. They spend a lot of time doing faster hardcore in the '80s vein but in the bridges and breakdowns they have enough of a rock'n'rolling riff style of West Coast '90s punk. It kind of reminds me of old Nardcore stuff, probably good to party to and maybe mosh around with no shirt on with some other angry dudes. I'm more of a fan of their faster stuff, when the guitars get all breakneck and the drummer pulls a few stops out. And I don't know who pissed on the singer's campfire but he sounds like he fucking hates everybody. I like this band a lot more than the idea of these guys shooting up a school, which kinda sounds like what they would be doing if the band didn't work out. So, you know, buy the record. (BL)
(Plastic Fact)

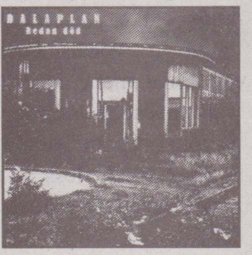
BULLET PROOF HEARTS – "American Custom" EP

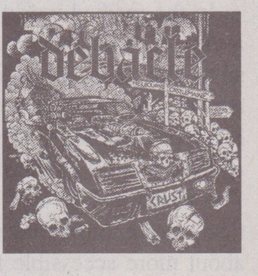
Leather jackets and creepers. What kind of asshole wears creepers anymore? Well, you get the idea. There's a JOHNNY THUNDERS rip off guitar intro

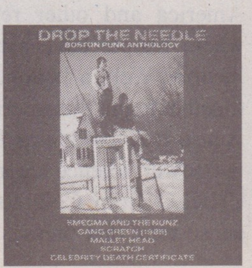
BASTARD NOISE
"FIRST NOISE"











and some attempt at STIV vocals. Throw in some lyrics about china white and you get a big can of black leather poop. The flipside is some garbage written by Glen Matlock. Why? (RO)
(Drastic Plastic)

THE CAPACES – "Born to Punk" LP

This is a reissue of a recording previously only available on CD. I believe the band is still together although the tracks are nearly ten years old. Don't know what's going on there but the band is pretty standard punk rock'n'roll (or maybe rawk if you're into stuff like this) from Barcelona. There isn't any wheel reinvention here, mid-tempo to fast rock riffs with a little punk attitude and a lot of leads and a female singer with a deep and raspy voice doing songs about relationships. The most snarling the band gets is during a cover of POISON IDEA's "Just to Get Away" and while I can imagine that some aging punk rockers would dig catching this band at a bar while escaping the wife and kids for a night of youthful nostalgia after a stressful week at the job, I'm just not there yet. (BL)
(Filferro / Fundacion CyC, no info / Sonic Reducer / Wata, no info)

CHEECH – "Beast from the East" CD

My goodness, this is awful. Glossy *Terminator 2*-like graphics, awkward sixth grade tough guy vocals, push mosh breakdowns, excessive metal leads; this is just wall-to-wall cheese. Funny how you can be simultaneously "good" at playing your instrument and yet so clueless about the elements of a semi-decent song. Just… awful. (JH)
(WTF)

CHULO / MARION BARRY – split EP

In the rarified world of snotty jerks who review records, there is an assertion amongst some that there is an inversely proportionate relationship between the number of labels contributing to the release of a record and the quality of the bands on that record. I've heard it, I've said it. I mean, it's more than often enough true, when you are talking about more accessible forms like pop punk or melodic hardcore, especially in North America and other regions of the globe where people have a bunch of disposable income. Well, a legion of DIY labels came together to put this international split out that is also inaccessible as fuck and this blasted out powerviolence record tears some shit up. CHULO from Columbia has a crushingly dense tone that presses your ears into your skull, whether they are doing a growling sludgy part or straight up blasting. Southern California's MARION BARRY follows the same tactical plan with a full-frontal grind attack interspersed with samples and the sound of your stereo eating a tape. This shit is an affront against music, so pretty much it's fucking rad. It's for weirdos, come take your place at the table. And I'm officially giving this record a pass on the multiple label rule, because this thing shoots some holes in that theory. Back to elitism tomorrow. (BL)
(Beat the Meat / Burnt Potato / Cope / Hygiene / Narcosarcasmo / Placenta / The Return / Subsistencia)

CLOWN – "Human in Confusion" CD

Ah! Super solid Japanese hardcore meets Motörpunk that is slightly metallic, with tinges of cross-over—sick riffage, gruff vocals. I love the more obvious nods to hardcore on this, which are a rightful and well-executed homage to the regions of punk of earlier years that are not legend. This is also available on vinyl on Kämäset Levyt. Lyrics are in Japanese with some English choruses. There are English translations, which are much appreciated, letting me know that the content here deals with oppressive social constraints, forced and complicit drudgery and the insidious nuances of normalization and cultural control. Great stuff! (MB)
(MCR Company)

CONDE – "Paper Lotus" LP

This reminds me of being a teenager. Back then I had a few friends who really liked CONDE's type of music and as a result I heard lots of it. CONDE plays simplistic industrial post punk. The processed drumbeats are heavy. The keyboards emphasize their artificial sound. The vocals are dark and confessional. Yet, there is almost a dance element to the whole thing. CONDE has embraced aspects of '80s music and ran with it. (CK)
(self-released)

COOKED BOOKS – "The Reader" LP

I think a psych band in 2013 should be as frantic as the 13TH FLOOR ELEVATORS or as dark as LOVE. I listened to the first side of the SEEDS first LP before coming over to the *MRR* house and there isn't a misstep; it's all killer no filler. So I am in no mood for filler. This record sounds like the background music to a Roger Corman rip off flick—no actually they just sound like one of the countless legions of post TY SEGALL/ THEE OH SEES groups. It's too cozy and not strange enough on that particular planet; none of the bands can hold a candle to Ty's songwriting or THEE OH SEES live experience. I think when you hear so many of them as they are sorta flooding the "market" right now, it really takes personality or sick riffs or songwriting to distinguish one from the other. It almost feels like a government plot to keep everyone happy, simulating a modern take on the CHOCOLATE WATCH BAND with added milk shake'n'burger drool… Arg, I don't know. I don't get why people like THEE OH SEES, so reviewing a band that is so dedicated to replicating them is like being stuck in a Las Vegas casino and not being able to find a way out when you are trying to catch the last bus home. If you want to listen to wimpy "psych" these cats have you covered. Maybe they set the local bar alight with their live antics, but judging from the band photo, they look like statues. So, wax museum version of a replication of boredom. I mean the music isn't bad; it's not like wretched bar rock dregs, but still… Gimme a ROKY ERICKSON 45 or some *Nuggets*, this shit is freezing my brain. Plus the singer whines too much. (LG)
(Let's Pretend / Bad Party)

CRIMINAL TANGO – "W Granicach Rozsądku" LP

It's not uncommon to come across a band with very little to say. It's actually quite rare to find a band with intelligent (and/or) thoughtful lyrics. But when you listen to the bands with *literally* nothing to say, it's almost like a sad comedy act. Like for instance, CRIMINALS TANGO has songs about: drinking at the bar, listening to records in their room, going to the bar with the intention of dancing, zombies, and (count 'em) two songs about driving cars. Gawd, either these guys are the most boring men in Warsaw, or they just have no idea how to write lyrics. The music isn't bad. It's like later era SOCIAL DISTORTION with a trumpet player (i.e. upbeat punk with a serious nod to rockabilly and an extensive use of gang vocals). You got gang vocals smeared *all* over this motherfucker. These guys would probably do awesome in Sacramento. (FS)
(No Pasaran)

DALAPLAN – "Redan Död" EP

Well, this isn't what I was expecting at all, but that's fine. Side A is an upbeat, organ-fueled garage rock number that sounds very happy-go-lucky, but I don't know what the

song is actually about because the words are in Swedish. They incorporate extra instrumentation (like xylophones and keys) and group *whoa-oh's* for a fuller sound, but overall, it's a little too happy for me. Side B sounds like a little more of a downer but also creeps into indie-rock territory. The song builds and builds with a lot of tension but has very little pay off in the end. (GH)
(Gaphals)

DARREN QUENT ROTH – "Stauros" CD

Upon glancing at the CD, I got the (accurate) impression that this is a Christian artist, praisin' the lord. Listening to the disc, my impression is of a one-man band, who may or may not have recorded this album live, and may or may not have played these songs once before recording them. He uses simple, wild, jangly guitar and even simpler drumming(?) with ecstatic vocals. I maybe could hang with this if Christianity weren't so shitty and the songs weren't fucking four minutes long, which renders his passionate delivery monotonous. (JM)
(Waggletone)

DEATHCAGE / UNKNOWN TO GOD – split 12"

A split of some heavy as fuck hardcore from Sydney, Australia. DEATHCAGE play thrashy metal punk slightly reminiscent of ACEPHALIX but I'm not giving them that much credit, their side is full of predictable tempo changes and noodly guitar solos. It's like butt rock for the ropedog set. UNKNOWN TO GOD serves up some crusty hardcore which is a little bit more palatable, both bands proclaim to take influence from Japanese hardcore, but I can see this applied more to UNKNOWN TO GOD than DEATHCAGE. While there are awkward transitions and vocals that at times don't seem to totally flow with the feel of the songs, they definitely hold up as the stronger side of the record. Overall this isn't too bad but I feel it misses the mark on what could be an excellent record. (AP)
(Coffin Cut)

DEBACLE / INEBRIOUS BASTARD – split EP

This is a killer crust split from two Australian bands that are both doing something a little bit different to their peers. DEBACLE plays fast D-beat crust with a nod to the funky chugs of West Coast powerviolence. They are fairly blistering, and with a couple blastbeats thrown in you would pretty much have a grind record. The music is dark and oppressively aggressive. INEBRIOUS BASTARD is both a bit more like a straight grindcore band, but also a little weirder in that much of their riffing is actually kind of melodic in a Cascadian black metal way while still being all chaotic and abrasive. Political lyrics make it even more singular; when most bands do something weird with grind, the songs are usually all about smoking pot or killing zombies. Both bands on this split are doing uncommon things with their chosen form. (BL)
(Crust Almighty)

DEZERTER – "Blasfemia" LP

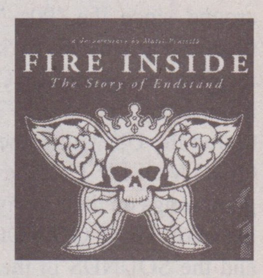
Listen, I love DEZERTER. Their first EP and first three LPs all still get play on my turntable fairly regularly, and they're second to POST REGIMENT in my heart's competition for greatest Polish punk band. They are legends and punker than all the bands that punks are paying attention to these days 'cause they formed over 30 years ago behind the Iron Curtain and refused to slow down or be stopped by anything or anyone the whole time, and always operated on their own terms. That being said, *Blasfemia* was their fourth LP and is noticeably different in sound, but has just been repressed by one of the best current punk labels for a reason. This is the sound of a real hardcore punk band who genuinely evolved past a point where most bands or punks draw a line where they just can't hang. I get that, and I too hear some bands' later material and just don't have the energy or motivation to give a fuck. This is actually my first time hearing this album. I've always assumed I wouldn't like it, but I was wrong, it's great. It's challenging for those of us who mostly prefer our punk familiar, or at least recalling some formulaic, aggressive three-chord assault on our distorted hearts. Those qualities are definitely here on this LP, but expanded upon with so much passion and care that it demands new listeners 21 years after its initial release. (MA)
(Pasazer)

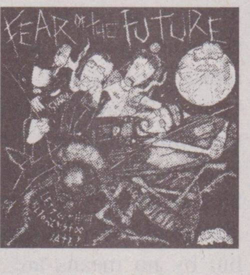
DIE TIME – "Zoned Out" 10"

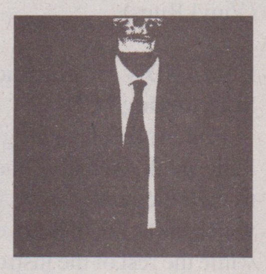
I've always been amazed at the number of hardcore bands without guitar. DIE TIME is yet another one of those bands. DIE TIME uses drums, bass and vocals to create straightforward hardcore and have a bass player that plays like a madman/woman. When I hear things like this, I think how they always have a progressive sound because the bass player is usually doing a lot more than usual, and this release is no exception. Can't think of much to compare their sound to, except maybe a more hardcore KARP. Great! (MH)
(self-released)

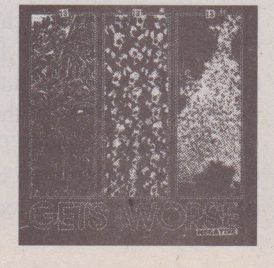
DIVISION FOUR – "1983 Demo Cassette" 12"

Wow. *Sick*! Pretty sure I've never heard of these Aussies, which is kinda aggravating since this is right in my wheelhouse. Then again, it is infuriating the sheer amount of secret squirrel shit coming to light lately in the '80s Australian "punk" diaspora, between blogs like Wallaby Beat and crazy synth collectors want-lists. Those fuckin' greedy hoarders! Well, DIVISION FOUR's obscurity can largely be blamed on their Perth origins, since, outside of the VICTIMS and the SCIENTISTS, nobody seems to know shit about Perth. This long forgotten cassette-only release is hella trad post punk, brooding analog synths with that pure '70s UK sound à la GARY NUMAN (or the MAGITS), right up in your face, often replacing the guitars entirely. But the menacing disaffected *almost* shouted vox really bring things over the top into that ever-elusive synth punk territory. If it's a sound you









like, you know there's not that much out there to digest, you've gotta snatch up any and every scrap you can get your hands on. Here are six more songs to add to your arsenal. Great stuff, here's hoping SmartGuy stumbled onto someone's tape collection… (GB)
(SmartGuy)

DONOTS – "Wake the Dogs" CD

This German pop punk band has been around since the '90s. This is catchy anthemic pop with alt rock overtones. I think they are really big in Germany (vocals in English by the way). They also recently toured the US with some dates with FLOGGING MOLLY. I bet these have some pretty good songs on their many releases. I'm hearing early GOO GOO DOLLS, BLINK 182 and the SOUNDS in their sound. So if you want "in your face" punk look elsewhere, but this a good band for pop fans. (RL)
(OK! Good)

ECTOPLASM – "Drone" EP

Where the fuck did this come from! This rules! Originally released on tape, this Floridian band plays hardcore through a distorted UK82 filter with hints of early Finland. It's funny…the sound leads you one way, but the songs lead you another. This record is reminiscent of the punk I first discovered. Slightly blown out, yet intelligible throat shredding vocals, pounding drums that are mostly fast as shit, giving you no time to breathe. The bass is being beat to hell while the guitar crunches, strummed to death. I imagine these dudes playing their hands to bloody stumps. The lyrics are a bit predictable about war, depression, shit humanity, but by no means are they bad. All punks should like this. Great record. (MB)
(Vinyl Rites)

ENDAND – "Mechanics & Energetics of Stiltrunning" CD

ENDAND plays prog-tinged, upbeat melodic punk. Actually, the only comparisons to melodic punk can be found in the vocals, which carry the melody of most of the songs while the rest of the instruments noodle away into heavy mind-fuck territory. Sometimes, they tread their toes into some kind of proto HELLA territory, which feels a little like "Excuse me while we take turns blowing each other's minds" but, thankfully, those moments are brief and the band commences with bringing the jams. The thing that really makes this work for me is that the songs are concise and exact, not really fucking around with extraneous ideas. I wish more bands of this style would just get to the point like ENDAND. (GH)
(self-released)

FATAL NUNCHAKU / XKATEXMOSHX – split EP

What do you get when you put SPAZZ, CRUCIAL UNIT and a large, soft, fragrant turd in a blender? Why, you get FATAL NUNCHAKU: goofy/bellowing dual vocals over generic riff salad and goofball samples with absolutely no merit or redeeming value. XKATEXMOSHX are better, but "better" in the way that I'd rather get stabbed in the leg than shot in vital organs. It starts out sounding like a shitty CHOKEHOLD knockoff before doing some kind of herky-jerky generic metalcore / pseudo-powerviolence hybrid that's unmemorable at best, and a complete mess at worst. And with sixteen labels putting out this drivel, I'd imagine distribution is a nightmare. (DG)
(Aim Down Sight / Bad Feeling / Cimurro / Dead Chemists / Dickhead / Eatshitbuydie / Ebruttez / Every Day Hate / Farce Attack / Foundation / Get Syro / Hygiene / No Bread! / No Way Asso / Wee Wee / You're Next)

FEAR OF EXTINCTION / MAKABERT FYND – split EP

Total vintage D-beat assault! Hearkening back to the days when DISASTER and HELLKRUSHER stripped the DISCHARGE formula down to its bare bones and laid the foundation for what we now call "D-beat." Czech ragers FEAR OF EXTINCTION play driving no-bullshit hardcore with classic anti-war haiku lyrics and crushing precision breaks. Simple and to the point, but written well enough to be memorable. All-star D-beat maniacs MAKABERT FYND provide what may be their best material yet. Heavy in the vein of MEANWHILE and making full use of their dual singers, this is has a ton more energy than earlier releases of theirs. Excellent split. (AU)
(Phobia)

FIST CITY / PISS TEST – split EP

The A-Side of this split opens up with two songs by FIST CITY and they were okay. "Endless Bummer" is a mid-tempo, bouncy pop-punk song that I felt was lacking something. I wasn't into it, but then I found it stuck in my head later in the day. They also cover "Uncontrollable Urge" by DEVO, which was really underwhelming. Flip the record over and it's PISS TEST, which was more my speed. The first song, "Mussolini," is a fast, catchy punk song that reminded me of the HIVES, with lyrics that I could get behind. "If you don't know your weakness, how can you expect to lead us?" Next song, "Necrophilia (It's Halal)" clocked in at 30 seconds, sounding like a lost JAY REATARD track. And the last song was a dumb, jangly punk track in the vein of the RIP OFFS called "No Money." If you're into the faster side of garage rock or any of the bands mentioned above, the B-Side might be for you. (VX)
(Drunken Sailor)

FLAG OF DEMOCRACY – "23" LP

I've heard very little F.O.D., so I don't know where this record (their second LP, released in 1988) fits into their overall sound, but this record goes back and forth between melodic punk and deranged, inventive hardcore. The former is a mix between the melodic catharsis and guitar work of RITES OF SPRING with the tempered pop sensibilities of later DESCENDENTS, and may not be the most inventive, but is solid nonetheless, and would've been at home on either Dischord or SST a couple of years prior. The latter takes up a slim majority of this LP, and I'd say falls somewhere between *Land Speed Record*, ARTICLES OF FAITH, and the NEOS, with completely unhinged vocals that often howl, desperate and frantic melodic riffing and solid drumming that sometimes throws itself off-kilter. It's good, but feels more like a collection of songs than a bona fide album, which may be one thing keeping it from being a true masterpiece, as all the ingredients are there. They had been dissatisfied with the cover art with which this LP had originally been issued, and took the reissue as a chance to use the live shot that they had originally wanted for the cover, and I must say, it looks a lot better. (DG)
(SRA)

THE FLESH HAMMERS – "Bullseye" CD

Guns, cowboy hats and shirts, leather vests. You're automatically expecting some NASHVILLE PUSSY or HAMMERLOCK sounding stuff. This is so horribly recorded or produced or whatever that it actually adds to it at times. The first song kinda reminds me of Australia's CHOSEN FEW. That song and "Motel 6" are so underdeveloped that they're great. Sadly, I don't think this is what this band is trying for. The rest is poorly done attempts at rock'n'roll, surf and country punk. I think they're trying to be offensive but it's just laughable. (RO)
(Black Sage, no info)

FROZEN TEENS – "Oakland/Footsteps"

Minneapolis is an icy place, and in the last few years, punk has been only slightly less frigid. Thus, it is understandable why the new FROZEN TEENS single takes a decidedly colder take then their previous effort. I'm not really sure if this will make people's pants shorter and/or wetter like the aforementioned LP did, as this is less blissful sixteenth-note-high-hat pop punk and more NEW FLESH-demo type punk. The B-Side especially fixates on this cold-wave explosion, with tons of space due to minimal playing and singing (that high-hat still clangs on relentlessly, though). It's always interesting to watch a band change and morph into something new, but this change is one that so many people are making of late I can't say that it excites me. However, those of you who fell deeply, madly in love with their big black 12-incher should make up your own minds about how this development tracks. (LP)
(Starcleaner)

FROZEN TEENS – "Oakland/Footsteps"

FROZEN TEENS put out my absolute favorite LP of last year, if not the last five years (still available from Do Ya Hear We? Records), so I was obviously excited/hesitant to see some of their new recordings appear in the review bin. I was not let down because while these two songs sound a bit like some songs on the LP, they are also a step up in regards to production, attention to detail and intent. The first song on side A, "Oakland" is reworked from the band's first demo. It's a fast upbeat song that works the FROZEN TEENS magic of taking a complete "nothing" moment (in this song, falling off your bike drunk and laughing in the street) and making it an utterly memorable and catchy song. It's perfect melodic punk in the fast sixteenth note, dark vibe kind of way. The flip side is what really sold me on this single though. "Footsteps" was also on the band's first demo and I questioned why it didn't appear on the LP, but now I think I see why. The song just sounds dark and ominous from the first simple drumbeat and the sparse guitars. Throughout the song, it builds tension while new layers of instruments unfold, but never become overbearing. The lyrics vaguely question our motives and existence. While I don't think that FROZEN TEENS sound like the WIPERS, they approach that feeling that the WIPERS give off in their early albums. FROZEN TEENS are contemplative, deliberate and still about as close to perfect as any melodic punk band can get these days. If you're a fan of this style of music and this band is not in your collection, you're seriously fucking losing at life. (GH)
(Starcleaner)

GETS WORSE – "Negative" EP

GETS WORSE come at you fast with an emphasis on style and sound. The buzzsaw guitar and punchy CATTLE DECAPITATION snare pops fly bye while the group burns through their material. These guys pick up where both WEEKEND NACHOS and SPAZZ have left off, but add little to that mix leaving us with a good but predictable record. (RM)
(Hygiene)

GHOSTS RUN WILD – "Black Sails on a Sea of Blood" CD

Everyday is Halloween! Surfy, creepy horror punk solo project with Theremin and spooky laugh tracks! Almost like a punker sped up DEADBOLT. He does a cover by new wave band NEW MATH and it actually sounds cooler than the original, like it was run under a sander and replayed with the reverb all the way up. There are a lot of riffs I am into on here, but I can't deal with the vocals most of the time, which are croony and raspy (like if my nemesis TOM WAITS sung for a rockabilly band) they just distract me from enjoying something I probably would be into in an early '00s deathrock revival way. (AP)
(Goblinhaus)

GIGGLE GIVER – "The Rite One" EP

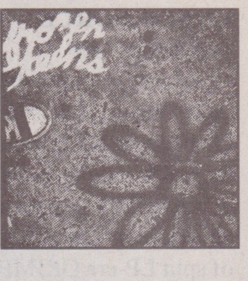
Well this is weird. In a good way, of course. Sounds like two mentally unstable people got together and made a racket, and this seemingly label-less record and sleeve (there is an obi strip with the band name) was the result. This Georgian two-piece could play a noise show, hardcore show or art opening. There is this demented thing going on with noise and hardcore that makes me wonder why this band didn't make it on the *Land of Nod* comp from earlier this year. (KR)
(self-released)

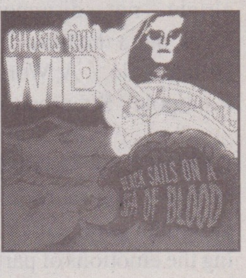
GIMMIES – "Kids and Neighbors/In the Basement"

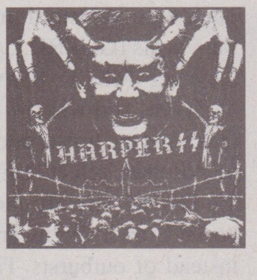
This is a new single from a Japanese band that started in the late '90s and has sporadically released records since then. GIMMIES have a polished garage punk style. The songs are played fast. The production is clean. The choruses are repetitive. If this was 1998 and GIMMIES were from Sweden I wouldn't give them the time of day. In 2013 I just have to shrug. The songs are catchy, but there is some element missing. (CK)
(The Modernist Recordings)

GOOCH PALMS – "Novo's" LP

GOOCH PALMS is a two-piece band from Australia. The music is stripped down and catchy consisting simply of guitar, drums and vocals. Guitarist Leroy does the majority of the vocals. He has a low-key, teen idol pop style. When drummer Kat joins in she spices things up with a screechy Riot Grrrl aggression. The vocals are the highlight. Leroy also has a tendency to get naked during performances. While that doesn't come across in the recordings I thought you'd like to know. (CK)
(Anti Fade)




GHOSTS RUN WILD
BLACK SAILS ON A SEA OF BLOOD



HETKELLINEN
MIELENHÄIRIÖ

HOUSEWIVES

GREED FORCE – "7 Inches of Disappointment" EP

When their ugly, heavy guitar tone meets their hyper-fast drumming, England's GREED FORCE borders on grind. When they slow it down just a bit, and the wrenched, gnarly vocals spit out hate for society, animal abusers/consumers and you, they remind me of split LP-era GRIMPLE. The EP ends with an acoustic track of agit-prop. This record's alright—not a disappointment, but it doesn't break outta the crowd. (JM)
(Anarchotic / A World We Never Made / Rantipole / Suburban White Trash)

GROWTH – "Turn/The Flood"

This leans more in the direction of shoe gaze then garage rock, but rather than evoking the emotions of party times or sullen love, GROWTH is only sad and strained sounding, maybe even with tinges of anger here and there. This is definitely not unhinged or desperate or wild, this is the moment right before you start hissing through your teeth louder and louder. The restraint continues under a blanket of fuzz and reverb. (MM)
(Human Audio)

GUERILLA TOSS / SEDIMENT CLUB – split 12"

Blips and whirs meet chaotic rhythmic art punk with industrial undertones and shrieking vocals (GUERILLA TOSS), somewhere between MELT BANANA (without the hardcore) and weird—I'm not sure if this is annoying or great, and I'm guessing that's the desired effect. SEDIMENT CLUB on the flip are slightly more palatable, if only because their dirges are presented as songs instead of outbursts. From the BIRTHDAY PARTY by way of KILLDOZER school of noise rock, this new millennium manifestation of noise rock sounds more like something you might have heard on SST circa '88 (or Alternative Tentacles circa '94, which begs a different discussion entirely). On the one hand this record is unique and kinda out there…on the other hand I don't find it interesting enough to really dig deeper into either band. (WN)
(Feeding Tube / Sophomore Lounge)

HARPER SS – "Victimized" EP

One-man band here featuring a member of Edmonton, Alberta's NO PROBLEM, or so the interwebs tell me. These three songs give off a strong UK82 vibe in their simplicity coupled with the aggression of US hardcore and heavy reverb on the vocals. It's all perfectly adequate, but the songs and their performance feel ham-fisted and uneventful. Combined with the downright excessive use of fifth rate REAGAN YOUTH Nazi imagery, I'm afraid there isn't much positive to be said of this release. (JH)
(Crude City)

THE HEADIES – "Meta-Pop" 12"

The failure of a lot of modern pop punk, taking a reference (directly or through osmosis) from the RAMONES for the last 20 years, is failing to realize *it's all about the guitars*. All guitar, all the time. *Everyone in the band gets the fuck out of the way for the guitarist*. When you mix the record, the absolute priority is the fucking guitar tone: lush, loud and raw. When you play live go get two Marshall full stacks for the guitarist and crank them up. You miss that and you create something like this fourteen-song 12" from Delaware's the HEADIES: a slickly produced, high energy slop of sharp darts of vocals and drums, that direct the music more than melodic leads, with some random EPOXIES-styled keyboards and circus-y sound effects thrown on top of it all. Endless bands seem to crank this style of A.D.D. jumpy hyper pop, which is probably fun live, as it skips through some JOHNNY THUNDERS/NYD style rock'n'roll doo-wop styled comedy and GARY U.S. BONDS and FINDERS cover songs…but as proficient as this band is, it's how I find this '90s-on genre as a whole in recording: too much soft gumming and not enough tangible bite. Lyrics tap around horror movie themes, love songs, teen angst. LP cover put a bird on it. (KS)
(Creep)

HAPPY NOOSE – "Amagosa" EP

Well, this one's bleak as all fuck. The dominant influence here is JOY DIVISION (vocals in particular), but there's a grunge-like dirge running throughout each tune that keeps HAPPY NOOSE from being a strict ape job. Ex-ACCUSED too, which had me totally baffled. Far from extraordinary, but a decent downer listen nonetheless. (MC)
(self-released, no info)

HETKELLINEN MIELENHÄIRIÖ – "Moottorisaha!" EP

Ha ha, amazing! Finnish scene staple Fight Records has been staggering along for over twenty years now, intermittently releasing some of the best hardcore records of all time and I'm really stoked to see some new stuff on this venerable old man of a label. HETKELLINEN MIELENHÄIRIÖ is the quintessential "just fucking around" Finnish band, effortlessly shifting from ridiculous goofy reggae pisstakes to full-throttle blazing thrash punk and even some proto-powerviolence DRI-ish stuff. At their best they remind me of sadly underrated Swedish thrashers KURBITS I.R.. A classic return to form from one of the best labels in the game, and a record well worth checking out if you have a taste for Finnish hardcore in all of its strange glory. (AU)
(Fight)

HOAX – LP

Hardcore as folk art; an American youth report... Here is a LP that forms a look back at the end of the world with stark lyrics evoking Rudolph Wurlitzer, like incursions into desolate American landscapes and mindsets. It's hard not to invoke clichés when discussing the sounds on this record; "pummeling," "relentless," "charging," all words that make me think of the delivery of a TV sports journalist or someone discussing factory machinery in motion or something. Brutal music for intolerant hardcore fans, with vocals rendered in a bestial fashion over encrusted, treated guitars and an unrelenting rhythm section. You probably already have an opinion in regards to HOAX; they are one of those bands that get written about by people that usually don't notice hardcore. Hardcore of course doesn't need outside attention; it exists on its own terms until it no longer serves a purpose. Some bands attempt to make something that is more than a collection of easily noted influences, a totality of experience for the viewer/listener, something that transcends the endless array of underground records that will end up in the ¢.99 bin, forgotten in five years by all but a few. Does this record serve such a purpose?! I saw this band play in a cave right by the Pacific Ocean last month and listening to this LP doesn't live up to that experience. I've listened to it everyday, usually whilst commuting to work, which is some sort of endorsement, although ultimately I don't think legacy or longevity should be considerations in the *MRR* review section. I've heard they made enough of these so *everyone* can have one, so don't worry about limited edition freak-out sessions alone in your room in front of the computer. I also heard that this is their swan song. Who knows what HOAX's fate is, or really cares; this is a time capsule for a certain sound/era of USHC, complete with a huge selection of posters by various

artists and miscreants (from Sugi to Heather Benjamin for you to wallpaper your room in total devotion). (LG)
(self-released)

HOLLOW HILLS – “She Said Die/The Chariots”

This band was either named after a BAUHAUS song *or* a Mary Stewart novel (the second in a quintet of novels covering the Arthurian legends). Reverbed out garage swagger replete with a farfisa! The swagger is dialed in above all else, and perhaps to the expense of everything else. They oppose reinventing the wheel and, instead, fight for the re-exploration of previously charted (and perhaps over-explored) musical vibes and lyrical tropes. (P$)
(Hot Trash)

HOUSEWIVES – “Fuck You or Fuck Yeah” EP

An impressive 90 minutes was spent on the recording of the four tunes featured here, which seems like exactly the right amount of time for an urgent, no-frills punk rock single, which this certainly is. Not terribly heavy on the attitude (despite the title track), but still plenty aggressive. If you’ve been into what BITS OF SHIT has been doing as of late, I could see you getting on board with HOUSEWIVES. (MC)
(Anti-Fade, no info)

IDAHO GREEN – “I Don’t Like Your Facebook Page” EP

I would drink a thermos full of syphilitic urine if it resulted in erasing the four minutes and 26 seconds of “I Don’t Like Your Facebook Page” from existence. I can’t believe I actually have to say this, but it’s never OK to have a song about Facebook. Fittingly, their mistake is one of the most pathetic, terminally annoying songs I’ve heard in quite a long time: hastily assembled, laptop-recorded nerd bullshit that will probably result in these guys touring with MEAN JEANS and getting their own cooking show. I fucking hate this record with the fury of a thousand suns. Oh, and not punk at all (shocker). 300 copies pressed. If you ever see one, destroy it. (MC)
(Schmodick)

INFECCION – “Ideas al Plato” CD

Straight ahead Spanish-language street punk, possibly from Spain (the computer I’m using is too busted to do research—how punk is that? Eh?!). Plenty of pogo-able parts, and the guitar tone is super obnoxious. Every song centers around a couple simple slogging riffs drenched in hash fuzzy distortion, but around the edges of most songs are tinges of more metallic or poppy elements. I feel ill-equipped to rate this versus other street punk bands, but they do have a song about goat fucking so there’s that. Ultimately, I can’t recommend it because nothing stood out as catchy. (LP)
(Bicho Raro)

INSTINCT OF SURVIVAL – “Lapsed Into Absurdity” flexi

I have never loved the flexi format, but once had a conversation with Jackie the guitarist of FRAMTID in Osaka, who corrected me, and I paraphrase, “No, you have it all wrong, the flexi is a beautiful thing, you can only play it so many times, so when you play it you have to concentrate on it and enjoy the moment.” This one-sided three-song flexi from Germany’s INSTINCT OF SURVIVAL has *a lot* to keep you in the moment, as it’s pure, wonderful and fantastic *stench*! This is probably the best of this crust-sludge style I’ve heard in a long time, inventive flange-drenched guitar leads over mid-tempo, thick hardcore with haunting shouted vocals with British cadence over the din, easily sounding like a lost MANIC EARS band, or something slated for later *Bullshit Detector* comps and never released. A really great set of tracks with lyrics of resistance. I need to dust off and revisit their LP now! (KS)
(Doomed to Extinction)

IRON LAMB – “Rip it Up/Mental Hell”

I guess these guys like metal. They’ve got total heavy metal artwork and goofy metal names like Grga and Ekeroth. Unfortunately this is just plain boring rock. It’s punk but it’s that TURBONEGRO heavy-riffing hard rock punk with anthemic vocals thing again. I hate to keep dropping that band name in comparisons, but while they were great briefly at the very beginning, they spawned a never-ending parade of cool guy poser garbage bands. I have to hand it to this band for making one side at 33 rpm and the other 45. That’s about it. (RO)
(Craneo Negro)

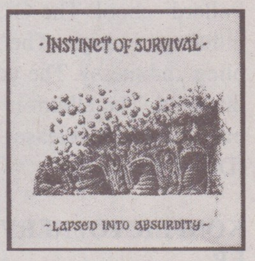
JABBER – “Too Many Babes” EP

Pop punk from the East Bay fueled by good gal vocals. This is very heavy on the UNLOVABLES (one of my all time pop punk faves) with a little of the RIFF RANDLES. Four catchy songs supposedly recorded demo-style, but this sounds great to me. Harmonies and “whoa’s” in all the right places. A new local band that is also quite accomplished on getting opening slots for name bands in this neck of the woods. (RL)
(Bloated Kat)

JANITORS – LP

This Toronto two piece wants to party with you in a fuzzed out broom closet. Take the RAMONES or IGGY and throw them in a blender with the SPITS. A good frame of reference could be the TERRY MALTS without the SMITHS influence. The guitar has a sludgy thickness to it. There aren’t always hooks that jump out at you, but on some of the songs (like “Yard Sale”) there definitely are. While there are parts that are engaging, the music is pretty standard punk-influenced garage rock’n’roll fare for the most part and doesn’t quite have the personality of the aforementioned bands. (P$)
(Broom Closet)

INFECCION
Ideas al plato



iron lamb
SIDE A
SIDE B
RIP IT UP
MENTAL HELL

MAJOR DAMAGE

KENT STATE – "The Wrong Side of History" LP

I would have assumed naming your band KENT STATE you would be trying to make some sort of political statement. All I can surmise from this album is a preoccupation with history and current events. There are songs titled "Challenger", "Hundred Year's War" and "Secrets for Sale". This history lesson is presented by students of the Robert Pollard school. The GUIDED BY VOICES influence is high. The music is lo-fi, rambling and messy. The vocals are dreamy and distorted. The album is a compilation of the band's cassette releases. (CK)
(Debt Offensive)

KONFLICTO / NERVE DAMAGE – split EP

Matamoros, Mexico's KONFLICTO crank three tracks of simple, direct one-two metal riffed mid-tempo hardcore, with a trade off of completely abrasive screeching, raw pitched screams and Brazilian-hardcore-style throaty vocal growling. The recording is similar to a lot of DIY EPs of two decades ago, with plunky bass lines surfacing between a smudge of riffs and sturdy drumming. On the flip, Brownsville, Texas' NERVE DAMAGE have three tracks of similar, slightly muddied hardcore ramble, but are driven by really forceful, powerful clear vocals that direct the songs and give them intensity. Similar to maybe SPAZM 151 in the best of ways, there's a charged intensity of no nonsense, high energy hardcore blasts caged with guitar leads that just nip at the edge of being searing, thrown on top of a tight focused delivery, as lyrics spit anger. Solid EP, looking forward to more from both bands! (KS)
(self-released)

LANTERN – "Rock'n'Roll Rorschach" 12"

Spooky cover photo of the band and one of their kids(?) dressed in robes and looking all witchy and a metal band logo with an upside down cross. The first song starts out with an IGGY "Lust for Life" inspired tribal stomp complete with horns. While nice and primal, this gets a little boring. The "Evil Eye" theme of the fist song blends into the next song, which is making me start to doze in spite of all the black coffee. The singer obviously jerks off to PATTI SMITH and so do I. So what. The third song picks it up a notch and then it's back to the repetitive thump. You could easily pull out some STOOGES, VELVET UNDERGROUND, CRAMPS, and BIRTHDAY PARTY, PUSSY GALORE or BLUES EXPLOSION records if you're looking for comparisons. "Out of Our Hearts" pops out of nowhere with some serious DEAD BOYS cock-sucking worship. I love some caveman voodoo spooky rock'n'roll but I can't get that into this. This stuff could fly live if the band had a really intimidating and scary stage presence. Don't know though. (RO)
(Sophomore Lounge)

LAST MEASURE – "Get Well Card" LP

LAST MEASURE has a mess of a sound. During the first track there is a straightforward punk / hardcore sound with mid-paced drums and a touch of rock'n'roll, which then switches to full blastbeats with almost black metal vocals. On other tracks they play what sounds like emo on 45. The vocalist is all over the place with his high-pitched scream. Half the time a hardcore yell and at others he could be singing for a black metal band. In the end this is hardcore but with their own unique sound. The lyrics stood out as better than most, including their blunt tracks about rape. They also include a letter stating some of the tracks tackle that topic. The chaotic and noisy sound reminds me a bit of WATCHMAKER. (MH)
(self-released)

LIQUOR STORE – "In the Garden" CD

This is the second album from New Jersey's LIQUOR STORE. Although the band seems to have a reputation for obnoxious punk antics, their albums display nothing of the sort. This is straight up rock-out-with-your-cock-out classic rock. The riffs alternately seem stolen from the WHO and AC/DC. Some of the songs even reach for that Pete Townsend-style epicness. There is a macho attitude. There are ballads. The vocals veer into punk territory with a laid back style and lack of actual singing. (CK)
(Almost Ready)

THE LOPEZ – "Furriest One" EP

I'm glad this only took five minutes to listen to. This is some manufactured '90s-esque rock. I instantly imagined Buffy and all of her vampire friends dancing to this over at The Bronze. There's nothing original here and the name of the band, plus the promo sticker on the front of this record, *really* killed it for me. (VX)
(SKR, no info)

LOUD EYES – "Looking Forward" CD

A seven-song CD from this Northwest band. A rock'n'roll meets garage meets glam sound. Along the lines of TURBONEGRO and a little REAL KIDS. But this is just OK. Pretty by the numbers on this release and it might be better in a small club versus sitting around listening to it. Maybe next time they will cut it loose a little more. (RL)
(self-released)

MAJOR DAMAGE – "Sheer Mayhem" EP

Second offering from Brandon Ferrell's brain to your turntable, and close to being on par with the best output of his other bands. I hear most of the same influences that drove DIRECT CONTROL (Nardcore, BATALLION OF SAINTS, COC, etc.) as well as a bit of SSD and ANTIDOTE. The overall songwriting and vocal delivery are also not that dissimilar from DIRECT CONTROL: you have the same pissed, melodic riffs that articulate the frustration of existing in the shitsystem, along with vocals that are either short bursts or barely gasp for air. If you like DIRECT CONTROL, get this. (DG)
(Even Worse / Way Back When)

MALDITO PAIS – "Los Inocentes Mueren" EP

Spanish band whose name references an ESKORBUTO song, so you kinda know what you're in for. Bouncy, snotty, '77 style punk accented by rock'n'roll guitar leads and layered choruses. All four originals are semi-catchy, and they close out the record with a K.G.B. cover, but the riffs are retreads, and none of the vocal passages are super memorable, which makes this a mediocre EP in my book. (KM)
(Trabuc)

MALLWALKERS – "Shake the Rust Off" LP

Ever thought to yourself "Man, GANG OF FOUR is cool, but I really wish they had a full horn section backing them up and some fucking killer tambourine dumped into every song?" Well then, you my friend have found your match. Most MALLWALKERS songs combine post-punk, garage and art school, in equal portions. They are angular, mid-tempo rock songs with the guitar and drums at the front of the recording, while the horns are incredibly buried. As if the brass section was more of an after thought. This is unfortunately when MALLWALKERS are their weakest. But on a few tracks

they push up the tempo and prominently display the horns. In these songs the band takes on a BIG BOYS-ish type sound while the singer suddenly transforms into an Ian Svenonius character. These songs are both danceier and greatly more enjoyable. They also try to cut their teeth on a garage song or two, which they do okay with, but it isn't their strength either. As you can imagine this album weaves in and out of several styles. With eleven members in this band, one can only imagine there are a lot of songwriters pushing the band in all kinds of different directions. Review summary: this is everything your friends warned you about Buffalo, NY. (FS)
(Peterwalkee)

MARTIN – "The Worst Part" EP

I probably shouldn't hold it against MARTIN, but this sounds an awful lot like the pop punk that you can hear on mainstream radio all over the country these days. It's mid-tempo, it's catchy, it's heavy on the vocals… Honestly, it's probably not too far off the sort of thing that I generally lap up. In fact, before bands like BLINK 182 and all the others that sound like that, I might have enjoyed this one. I'm just left a little under-impressed. (KK)
(Square of Opposition)

MASS MILICJA – "Collective Punk" LP

The first song on this LP made my heart sink a little bit because the band is playing upbeat anarcho / street punk while the female vocalist recites a monotone political diatribe over the top of it. This sets the tone a little bit for the rest of the recording. The band plays upbeat anarcho punk throughout the record and the vocals (in Polish) are split equally between genders. The band plays excellently and the politics are based on antifascist viewpoints, but it all just feels too predictable and stale to me. When the long, drawn out reggae-tinged song at the end of side A started, I audibly groaned. I know that there's an audience out there for this style of melodic anarcho-punk, but I don't know who they are. I want to say, that if this kind of thing is your favorite shit in the world, this LP is solid, but it's just not for me. (GH)
(Pasazer)

THE MINX DELILAH – "Blood, Sweat and Beers" CD

Pop punk from Texas with mostly gal vocals. This band has a loose feel with decent vocals that remind me of TILT and MIXTAPES. Musically decent but one thing I don't like about this band is their lyrics, which go for an agro "you're so bad" sentiment. They could be a little cleverer if they were going to go for the "bad relationship" angle. They actually get a little too sophomoric for me at times i.e. "you're such a fucking cunt." I don't know, maybe they are thirteen in real life. Not bad but… (RL)
(self-released)

MISTER X – "…какими мы стали" LP

After two EPs and one long player, MISTER X offer their second album of energetic Belarusian Oi!/streetpunk. Musically speaking, this is pretty basic and palatable catchy punk with a sharp guitar tone and good gang-vocal choruses. Nearly every song is RANCID "Let's Go" paced and contains a hook-y guitar lead. Reading through the lyrics was a huge relief (written in Belarusian but translated into English and Polish), as anything anywhere on the "Oi!" spectrum can turn out to have completely vapid or cliché lyrics. This stuff is really personal, introspective, and/or fun and positive. I always love hearing punk from Eastern Europe, and I enjoyed this LP quite a bit. (MA)
(Mangy Little Mut / No Pasaran / SHR / Street Beat)

THE MONSTERS – "The Hunch" CD

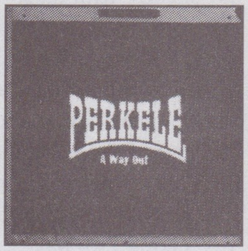
Reissue of the second album from Switzerland's the MONSTERS. The MONSTERS are my favorite of LIGHTNING BEAT-MAN's bands. He calls the band "Grungeabilly" which might be appropriate except that there is little grunge influence. This is trashy garage, surf and rockabilly all rolled up into one fun style. The songs are very catchy with lack of any pretension. The first half of the CD (or side one if on vinyl) are studio recordings and sound really great. The rest are live recordings which sound more lo-fi, but still capture the band well. Apparently the studio got too expensive for the teenage rockers so they had to resort to the live recordings. It would have been nice if the studio engineer or whoever was feeling more generous that day. The movie trailer samples between songs quickly grow old. I would like the songs to just flow together without them. Otherwise, this is a great album. (CK)
(Voodoo Rhythm)

MORALITY CRISIS – "Boats" 12"

I refused to start this review by telling you what the promo sheet says this band sounds like. I'm gonna leave that for the end. Think of it as a review gift. MORALITY CRISIS is from Minnesota via Wausau, WI. This release has me confused and I have to say I'm never confused listening to music. It might sound strange, but they don't sound like anyone else. It's not metal and not hardcore but it's heavy and has influences from both genres. But also has a progressive rock influence (don't go running away screaming). Most of the tracks just run into each other forming one long track. Let's go through these tracks. "Enormous Fucking Death Knife" borders on doom but has sort of hardcore vocals and could be the opening track on a DETHKLOK album. The track runs right into the next, "Lumberjane" which has a great simple mid-paced riff someplace between hardcore and metal. Headbanging fun. The second half of the track reminds me a lot of MR. BUNGLE. Progressive with distant, clean, odd vocals. "Naptaker" is full of progressive riffs with some fucked up mix of death metal, rock, ISIS and

MALDITO PAIS
LOS INOCENTES MUEREN

The Minx Delilah
BLOOD, SWEAT AND BEERS



PERMANENT COLLECTION
NO VOID

POOR LILY
VUXOLA

CONVERGE. Huh? “Gary Plays With Fire” is like “Naptaker,” add some oddness à la MR. BUNGLE. “Touched by an Adult” has a little bit of CONVERGE but not as heavy and more of a nod to ’70s progressive rock. The beginning of “Anxiety Rifle” might be one of the weakest moments but it’s not horrible, bordering on the oddness of POLKADOT CADAVER. Later in the track the mellow, RUSH-like interlude with spoken vocals pulls it off even if he isn’t fully in tune. “Electric Friends,” the last and longest track tosses everything into one song. The ISIS/CONVERGE mix is apparent with the addition of some strangeness. First, I have to thank the band for a wonderful wild ride of a listen. Second, I don’t know if I like it but I do know I don’t dislike it. Third, if you want some heavy music that’s different, try this one. And now for the quote off the promo sheet. “with slabs of iconoclastic post-hardcore, reminiscent of bands like SLEEP, YES, DRIVE LIKE JEHU, and DEICIDE.” I have to think that’s a joke written by the band, since they sound absolutely nothing like any of those bands at any point on this LP. This record was also released, from what I’ve read, by raising $2,000 on Kickstarter. Yes, people, we have entered a new era and after listening to this at least 20 times I’ve decided I like it. (MH)
(Minnesconsin)

NADE IZ INKUBATORA – “Noću u Mom Gradu” LP

Subotica, Serbia’s NADE IZ INKUBATORA might seem like a familiar name. That’s because they were on the comp, with their excellent track and their *Skalper* EP was reviewed here a few months ago. This LP contains previously unreleased material (circa 1985), remastered and gathered here by NE! Records, one of the most interesting labels in Europe right now re-releasing ex-Yugo bands, so many of which are just outstanding! This record is a mix of punk and rock’n’roll, dotted with funky basslines, post-punky New Wave minimalist (even some ska undertones!) and that unmistakable Eastern European melody that permeates the melancholic vocals, which so characteristically color this sound. The guitars are melodic and haunting, the bass bounces and the drums bring it all together. Despite the patchwork of sounds the band has character and a depth of influences (whether musical or otherwise) and this comes through in their songs. The second side has five live tracks and their delivery is equally poignant, and “Devojka iz Predgradja,” “Proletari” and the self-titled track makes for an particularly intense listen. If you’re into political, ex-Yugo/Easter European punk à la PARAF, GOLA JAJA and KUD IDIJOTI, check this out! Thanks again NE! (LA)
(NE!)

NEIGHBORHOOD BRATS – “No Sun, No Tan” 12”

When NEIGHBORHOOD BRATS moved out of the San Francisco Bay Area, I thought they were breaking my heart. The fact that they moved to L.A. was just like salt in the wound. I’m here to tell you, while my heart did ache for sometime, we have now developed a long-distance romance. This LP is proof of that love. At least for me it is. This has the same speed and energy and sense of urgency that I remember from these guys. While I normally prefer that 12” LPs play at 33rpm, I think it’s somehow appropriate that this one spins at 45rpm. If you are a fan of faster paced punk rock and old school hardcore that can be both fun and still maintain a sense of urgency, this is for you. If you like female fronted punk, this is for you. If you like all of those things, you can’t let this one slip by. Imagine a cross between the BAGS and the RIVER CITY TANLINES. Oh yeah, it’s like that. (KK)
(Deranged)

NERVOSAS – 2x12”

Pretty decent dark post-punk from Columbus Ohio. It’s the sort of thing that gets casually labeled “goth-punk” and there are definitely elements of early BAUHAUS, 45 GRAVE etc., but I’d say they’re more goth in aesthetic than sound. Really it’s just driving melodic punk with more effected guitars and affected vocals. In places I hear echoes of later DC stuff like HAPPY GO LICKY, GRAY MATTER, and later GOVERNMENT ISSUE. Great stuff. I should mention the format—you get two 12” pieces of vinyl, but there’s only music on three sides: the fourth is a creepy screenprint of a snake eating itself. (AM)
(Let’s Pretend)

NIGHT BIRDS – “Born to Die in Suburbia” 12”

This Jersey trash is back with their second attempt at an album. They love sleazy movies and classic wrestling so that wins cookies with me. Some will compare them to the DEAD KENNEDYS just for their love of echo-y surf guitar blended in their hardcore but that band sucks so I won’t do that to them. It’s extra tight hardcore with nerdy themes and vocals that verges a little to close to pop punk for me in moments. I’d compare them to some real class acts like early DESCENDENTS, ZERO BOYS, Canada’s SUBHUMANS or even fellow Jersey scumbags ADRENALIN O.D. Shit. How can you pass this up after that? Holy fuck! Is that a sound-bite intro from one of my favorite horror movies, *Black Christmas*. I’m sold. (RO)
(Grave Mistake)

LAS OTRAS – “Devolver el Golpe” 12”

Oh shit… This is a kickass record. Filled with rage, simple, yet catchy guitar riffs, driving, climbing bass and nasty, pummeling drums. This is aggressive, darker, mean punk veering into street punk and hardcore. The songs are short and to the point. From Barcelona, the vocals are sung in Spanish in a higher, sung/screamed way, sounding like a meaner, grittier VULPESS. They have provided English translations for the linguistically challenged. The lyrics touch on the drudgery of everyday life dulling our senses to inequity around us, but mostly deal with gender issues, including songs about women on women rivalry, forced sex work and binary gender constraints. The mix on this record is fucking awesome with the rhythm section prominent, kicking your ass. This is a must get. For any punk ladies out there looking to see what some of us are doing, this is a good example as this is an all-punk lady band. No, this does not sound like NAUSEA, SPITBOY or BIKINI KILL—this is stripped down, no-frills, raw punk. Get it! (MB)
(Discos Sense Nom, no info)

PANDIMIA – “Moderna Panoukla” 12”

I’ve been anxiously waiting for this for over a year and I’m so glad all these tracks are finally compiled onto a 140-gr slab of wax! This is a re-recording of nine tracks, four of which have appeared on Greek and Spanish compilations in 2010 and 2011 equivalently. Despite this cleaner production wiping away some of the basement grit that the previous recordings processed, this 12” find PANDIMIA at the height of their game. Formed in Athens, Greece in 2008 in amongst the mayhem fostered by the “economic crisis,” the death of 15-year-old Alexis Grigoropoulos and the rise of right wing extremism, PANDIMIA have assembled the bleakest, most infuriating aspects of Greek reality and composed the ultimate soundtrack of modern urban misery. They chan-

nel the radical spirit of early Greek punk/hardcore acts such as STRESS, ADIEXODO, GENIA TOU HAOUS or NAUTIA; a stripped down AMEBIX, glazed in the icy bleakness of early UK anarchopunk. This is a perfect case of the whole being greater than the sum of its parts, oftentimes charging away from punk and hardcore and dodging down darker alleyways. The ADIEXODO-tinted vocals are the best thing I've heard all fucking decade and the malice and pessimism that drip from the speakers feel as hostile as they do miserable. The guitars soar and slide with post-punk despondency, circle like a predator and graze like black metal. Strong, plunging basslines carry the rhythm section over drums that march, pound and pace with pathos and precision, pulling each track into the next with cohesion and narrative intention. You can sense the untamed energy and the foreboding, condemning, disillusioned lyrics further illustrate this concept: a nightmare trip through a crumbling city-prison, a poisonous golden democracy, a kingdom of decline. Every fucking track has elements that grab you—and stay with you—and "Pigs in the Fog," "Propaganda" and "Kingdom of Decline" are instant classics. I could listen to this until the end of the world finally decides to come crashing down all around us. So far this is Record of the Year for me. (LA)
(Eye 5 / Imminent Destruction / Punk.gr / Scarecrow / Scullcrasher Distro / We Don't Fight it)

PELVIS WRESTLIES – "Make Up Face" EP

Skitzo, poppy punkers from Reno, Nevada. The band's clearly at their best when playing fast, catchy punk that recalls the DICKIES, but they falter when they rely too heavily on totally cliché hard rock moves. Might be good at the local bar, but this single is pretty mediocre. (MC)
(Carbonated Sounds, no info)

PERKELE – "A Way Out" CD

This Swedish Oi! band is new to me. Tuneful songs with anti-conservative lyrics. An established trio that keeps it simple à la OLD FIRM CASUALS and BUSINESS with gravely vocals. Nothing overwhelming but in this day of the beaten-to-death streetpunk sound, this had its moments. (RL)
(Spirit of the Streets)

PERMANENT COLLECTION – "No Void" EP

With a cover of someone's gored out torso I was expecting something on the darker side. Dreamy Oakland post-punk reminiscent more of '90s noise rock than the current deathrock sound. Think a tinge of SONIC YOUTH and PLEASURE LEFTISTS with all the suburban malaise and catchiness you would expect. I'm really into the fact that the vocalist hasn't adopted that fake or slight British accent that most post-punk bands jock these days and chooses to go with their natural Californian drawl which you would expect on some East Bay pop punk record. I think I finally found my sunny day soundtrack. (AP)
(Log Lady)

PHYLUM – "Divisions" EP

Serious fucking grindcore that owes a major debt to ASSÜCK. Fuck man, I love ASSÜCK, so it stands to reason that I like this quite a bit. Vox has the Steve Heritage sound down pat, the drummer doesn't overdo it with the blasts (actually, the drumming is excellent throughout) and they have the good sense to slow down once in a while so the fast stuff actually means something. The layout of the record is a little blah, so I could see it getting overlooked in the bins but it's definitely worth picking up. This is some of the best new grind I've heard since INSECT WARFARE was around. (AU)
(Hash Crimes / Hygene)

POOR LILY – "Vaxola" CD

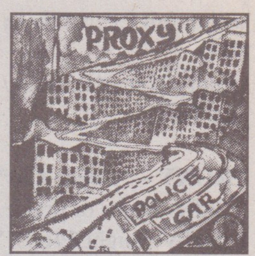
A viscous mix of FIREHOSE and DEAD KENNEDYS complete with JELLO and uh, D. BOON soundalikes chanting at each other; I think punks that like frantic sounds based in either of those bands' works would dig this. It's definitely more *rock* somehow, that might be the production though, you can hear a clear hardcore/late '80s SST influence. The lyrics are surreal and radical, and I think if you watched FIREHOSE play at some point in your youth you would dig the sounds POOR LILY produce. I feel like I saw bands like this open for FUGAZI when I was a teenager; I probably won't ever listen to this again, but I think there are people who would dig it more than me out there. (LG)
(self-released)

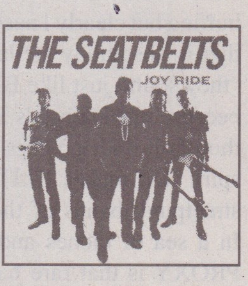
PROCES – "Illusions Are Bleeding – Iluzije Krvare" LP

Known outside of Yugoslavia from their classic split EP with STENGTE DØRER, PROCES finally gets the reissue treatment by the consistently appealing NE! Records. Side A is their 1985 demo tape, from which the songs were culled to release on the aforementioned split EP. Their sound is a swirling pogo-punk definitely influenced by some UK82 stuff, but with that unmistakable Balkan flair. A less melodic QUOD MASSACRE. Side B is the same songs performed live in 2011, and it actually sounds great. High-quality gatefold packaging, including a CD version, as is usually the case with releases by this great label. A must for '80s Euro hardcore/punk fanatics. (MA)
(NE!)

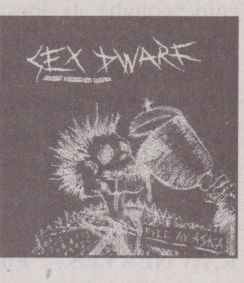
PRODUKT – "Uzależnieni" LP

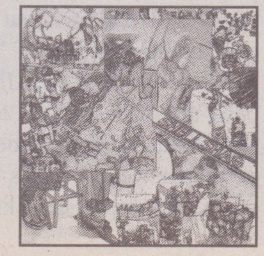
This Polish (Olsztyn/Warsaw) band's not even two years old, but you can tell this isn't the members' first project. They have a rough, catchy, bouncy, mostly uptempo hardcore sound, and the songwriting is strong throughout the LP. They're talented instrumentalists, and while they mostly keep things straightforward, when they fuck around a bit they maintain their drive. The lyrics are in Polish (English translations provided) and attack social problems. It's hard to impress me





the setbacks
now you're gone





with a full LP, but these folks have nailed it. (JM)
(Angry Voice / Pasażer / Tranzophobia / Trujaca Fala)

PROXY – "Police Car" EP

After heaps of praise and an excellent LP, I finally caught PROXY in Vancouver this month and it was every bit worth the wait. I don't know what these Montreal boys are huffing but clearly I need to get some because this is absolutely stellar. Anyone who says "they sound just like BLITZ" is simply lazy because musically it's in a league of its own, though it does possess that raw, indefinable spirit that makes BLITZ and other top-tier streetpunk bands of the era so compelling. In a sea of clones and fly-by-night trends, PROXY is that rare band with a command of the rock'n'roll fundamentals in their most elemental and dangerous incarnation. Every one of these songs is whip smart, surprisingly nuanced, and just flat out catchy as all hell. Fuck all that other noise; *this* is what's up. (JH)
(Crude City / MMM / Nothing is Real)

PSYCHIC TEENS – "Come" LP

Following a slew of JESUS LIZARD sounding '90s rival, PSYCHIC TEENS veers a bit from the path featuring deep vocals more informed by JOY DIVISION with a THERAPY? musical score. Definitely on the "jammy" side, but has some really good moments and I think this would be a good soundtrack for a high-speed, long desert ride into a tornado. The artwork on this is awesome—demented full-color paintings by someone named Aleksandra Waliszewska will make you want to hear this. I saw a really inaccurate review of this record on Spin.com *cough*. It doesn't surprise me—this is palatable for the musically ignorant, but touches enough on the darker post-punk that existed alongside the comparative bands I listed to be dangerous for the norms. S'alright. (MB)
(SRA)

RAW NERVES – "Futile Efforts" 12"

This band continues to impress me. They play moody, mid-tempo hardcore that is heavy and dark without overt metal influence, reminding you of '90s heavy political bands like BORN AGAINST but with faster parts that have an '80s throwback, straight-edge hardcore presentation. The songs have raw-throat yelled vocals with lyrics that are smart and depressive; kind of grim really, but this isn't the sort of band that you hire to play your wedding reception. The mood that comes across is a bleak hatred for pretty much everything. Well that's a bummer. (BL)
(Man in Decline)

THE SADIST – "Total Sex 1984-1990" CD

First I've heard of this outfit, but *Total Sex* has me yearning for more SADIST. Raw Japanese hardcore with a UK punk bent, the disc compiles tracks from across their (very limited) discography and a few live shows, but unfortunately is not comprehensive—a couple from a demo, a few from an EP, one from a live show, two from a comp...you get the drill. But I'm not crying foul here, this disc is a total killer; metallic and primal punk, sex obsessed and distorted to oblivion (especially on the live tracks). The EP tracks are beyond crucial while the snarl and hiss from the demo recordings is totally addictive...early Oi! tinged tracks like "Kill the Metal Kids" are a sharp contrast to the metallic EP and comp tracks that came a few years later, but every single track here is a keeper. And speaking of specific tracks, "Onapet" is absolutely my favorite new jam, no matter how old it is. (WN)
(MCR Company)

THE SEATBELTS – "Joy Ride" CD

The first thought coming to me as I see this CD is, what an unfortunate name. Really. The fucking SEATBELTS!? *Joy Ride*?! How about the BACKWARDS BABY SEATS? Cruise control? Well I'm glad I did some research on the ol' idiot box (internet). These are some OG Detroit rockers from the '70s and pals of some of the STOOGES, MC5 etc.. That said, this really isn't very good. ROBERT GORDON-esque crooning vocals over some boogie woogie blues based rock'n'roll. Pretty fucking hokey. Maybe slightly comparable to the BLASTERS. "Loves Gone Bad" has some of those classic sounding Detroit guitar melodies maybe for a minute, but this' all too Ralph Mouth and Potsie for me. (RO)
(Super Torque, no info)

THE SETBACKS – "Now You're Gone" CD

UK pop punk with riffing rock overtones. I can hear the melody of ALL and a little of that LEATHERFACE muscle. This is only a four-song CD so it's only a taste of these guys. This is decent. Certainly listenable but they are not the next big thing, at least for now. But I do love my UK pop punk, especially when they stay clear of the RAMONES sound. (RL)
(Under the Ladder)

SEWERS – "Hoisted" LP

SEWERS' bag of tricks is readily apparent from the get-go: thud-rhythms over tortured guitars and strained vocals. The hype sticker beats the influences over your head before you even hear the goddamn record, but once you do, it all makes sense. Aggressive, plodding negativity, presumably drunken and certainly pissed off. The title track and "Pleasure Receptor" appear to be to go-to tracks on this one, at least by my estimation. They're the ones that make me scowl and lurch the most. A must for shut-in assholes that think they know everything. You know who you are. (MC)
(Homeless)

SEX CRIME – "Night Vision" EP

On their debut EP, SEX CRIME comes across as a band that's punk enough to please the '90s garage sect while still employing some New Wave moves. Fronted by Cecilia of the great OPERATION S, the confident, semi-shrieked vocals pair well with catchy keyboard/synth buzzing. Four tunes (including a STAFF cover, ha ha!), not a dud in the bunch. Pick up your key lime bondage pants from the dry cleaners and go bonkers, fuckface. (MC)
(Danger)

SEX CRIME – "Night Vision" EP

This one's got a really killer new wave sound to it. It's got the keyboard thing going on and it's super stilted, almost deliberate. It's stilted, but not at the expense of being catchy. Singing (female vocals), then guitar and keyboard, then more singing, then more guitar and keyboard. Drums keeping perfect time in the background. I imagine I could do the robot to this record. It would have to be a sort of fast robot. I'm going to try later. I like this a lot. (KK)
(Danger)

SEX DWARF – "Full Av Aska" EP

These Swedish old-timers put out one of my very favorite demos of last year, and it's a thrill to finally hear some new material. Holy shit was it ever worth the wait, too! Frenetic Japanese-influenced hardcore that has a lot in common with contemporary Australian ragers like KROMÖSOM and LAST CHAOS. Distorted and reverbed to shit, but more

straight-up hardcore and driving than a proper noize band. Every track is fantastic, but the closing mid-tempo solo-laden stomper is particularly fantastic. A must-have record for any fan of noisy hardcore. (AU)
(D-Takt & Råpunk / Konton Crasher)

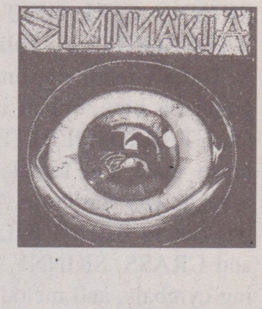
SHELLSHAG – "Forever" LP
I think of SHELLSHAG like Fred and Toody; they won't stop making music until kids stop liking it, because they love us and they wanna see us all happy. I think this was really made for devoted fans like myself and half the kids at Do Ya Hear We?. It's definitely a nostalgic record, from the title to the songs retelling the stories of old tours and shows from the Bay to Brooklyn and back. This record kinda makes my heart swell, but it doesn't have the same kinda jams that *Rumors in Disguise* did, or the narrative of *Destroy Me I'm Yours* and while *Medley* is fun as hell live, you may be better with their last cover record. If you're into heartfelt, male/female vocal two-pieces with more tambourine than bass you already love them, you should get this record. (AG)
(Don Giovanni)

SHELLSHAG – "Stars and Bars" EP
If you like SHELLSHAG, this 7" may be totally crucial, or it could be fully undesirable. It all depends on history. On this EP there are four songs, three of which are thoroughly forgettable and one of which carries the entire record: *Stars and Bars*. This song is catchy, easy to dance to, and a total flamethrower. Totally worth tracking down the record just for this song. The problem for some (including myself) is that I've already listened to this song a million times, when it appeared on a KUNG FU USA album some ten years ago. The FU was a band that featured both Shell and Jen of SHELLSHAG and a bass player (who may or may not have stuffed socks into the crotch of his spandex pants). That album, like this one, was also carried on by the strength of this one (very memorable) song. And on this SHELLSHAG album, it's done with little to no variance from the original. Yet, it's totally appropriate they recycle this song. That KUNG FU USA album in question was only released on CD, hasn't been available for years, and probably didn't reach too many ears when it was. For the fifteen or so SHELLSHAG fans with all the KUNG FU USA albums at home, this 7" will be a mild disappointment. For everyone else: totally worth your time! (FS)
(We Are Busy Bodies)

SIBERIAN MEAT GRINDER – "Hail to the Tsar" CD
This might be the first time I've heard headband thrash with youth crew gang vocals, but here it is on the first song of the disc, which is of course the title track. Then they blast off with the second jam "Still in the Game" which has more of the unique formula established in the first song but with a sweet rapping part over rock guitars that evoked the fondest memories of being a teenager in a small town in the late '90s. And just when you're like "holy fucking shit, what is with this band?" they cap their nü-est divergence with a blasting symphonic black metal part to end the song. So at this point I looked them up on the Internet and their bandcamp page claims that they are indeed from Russia and features a logo of a bear wearing a crown and cape that would look perfect on the side of a junior college football team's helmets. Who knows what the fuck is going on here but they have whoa-oh-oh hooks about the roar of a chainsaw and at some point I think they battle a dragon. It's weird but I'm glad I took the ride. (BL)
(Siberian Metal Works)

SIDE EFFECTS – "More to Fear" 12"
Taking the time to put loose studs inside your record sleeves? Pretty fucking hilarious, if you ask me. Despite the fact that they've been active for a few years—they just did a full US tour this summer—I actually only saw these Oakland punx for the first time when they opened for MOB 47 last week. Even with some technical difficulties, they put on a fun, energetic set and you can tell these kids are just goddamned stoked to be doing their thing. Musically, lyrically and visually, SIDE EFFECTS do a pretty run-of-the-mill take on UK82 worship, steering clear of more crusty influences in favor of straight-ahead hardcore with some antecedents in the DC scene of yore. While the framework is explicitly political, it's also generic enough that it's hard to take anything too seriously, and my mind honestly goes blank when I hear anything involving the phrase "American Dream." Still, for what they're aiming for, this is about as solid an effort as you're likely to find in the year 2013, even if it's not trying to be the Next Big Thing™. (WB)
(Muerte Negra / Shithammer / Thincharge, no info)

SILMINNÄKIJÄ – "Mulkku" EP
My only negative comment would be that this record kinda runs together—all the songs are basically the same tempo and have the same feel (aside from the record's end, but I'll get to that later). These Finns know *exactly* how they want to sound and they are nailing it. Female/male vox front charging mid '90s crust (think MANKIND, AUS ROTTEN, et al…) with booming low end and perfect leads. It's solid, fans of the style will be well chuffed and naysayers will be lured in by the treatment given to the female vocals that walks a fine line between weird and perfect, and the low end is huge sounding… but the last 90 seconds of "Napalmia" are a different story. Worth the entire record and more, SILMINNÄKIJÄ embark on a psychedelic anarcho punk journey to close out their record, and do so with great success. Think FACTION's "Turn Away," with perfect guitar melodies and subtle keyboards—it only lasts for a moment, but it rules hard. (WN)
(Fight)



SKINNY GIRL
DIET
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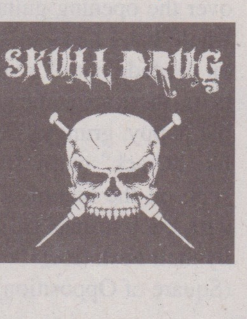
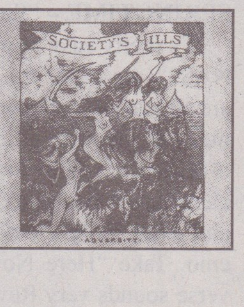




springtime
south hill

Surprise
Vacation

SKINNY GIRL DIET / ETHICAL DEBATE SOCIETY – split EP

There's definitely some Riot Grrrl revival going on here, which isn't a bad thing at all, ETHICAL DEBATE SOCIETY catchy, brash male and female vocals with some breakdowns similar to AGATHA and obvious ties to BIKINI KILL, HUGGY BEAR and CRASS. SKINNY GIRL DIET's ringing cymbals, and melodic vocals are amazing, unhinged, and stick with you, kinda like VIVIAN GIRLS or GRASS WIDOW. (AG)
(Hhbtm)

SLOW WARM DEATH – 12"

The majority of this record is reverb-heavy garage rock in the style that folks are jumping all over right now. It sounds big and full but it's a little cheesy, with a bunch of rock'n'roll clichés like a loud "woooaaah" over the opening guitar riff right before the whole band kicks in, or the warbling effect on the fade out of a vocal line. On the other hand, there are some gems on here. The couple poppy, grungy, '90s indie revival songs like "Crack" really stand out while the last song on the record, a power pop tune, but with thick instead of jangley guitars, is easily their best. (PA)
(Square of Opposition)

SPRINGTIME – "South Hill" EP

It's pretty easy to pass this off as a DAG NASTY rip-off on the first listen. The vocals are almost an exact young Shawn Brown and many of the main guitar riffs are not too far off either. On the second listen there are little elements of pop-punk that start to stick out and even more elements of '90s Midwest emo. Take "Here Now" for example. The verse sounds very Revolution Summer until you hear it without the vocals and the little pop-punk guitar flourishes really stand out. The same can be said for the chorus that starts off kind of chunky and driving but ends with a little melodic guitar line. The final song is another good example in that it begins with a BRAID style, noodley intro before breaking into the driving meat of the song. On the whole it sounds like folks really pushing for that Revolution Summer sound but having a hard time putting their poppier past behind them. (PA)
(Tiny Engines)

SUCKED DRY – "Dog Children" LP

Angry and moody throughout, the overall vibe of the record maintains a dark energy that gives it depth beyond having just rad tunes. There are echoes of discord and aggression we've heard in DRUNKDRIVER, but in a less-is-more kind of way. SUCKED DRY's power hinges on their hostility; this consistency affords them the unpredictable bursts of punk rawness lost on some contemporaries. The wandering and distortion draws SLICES to mind, yet are more in line with NEGATIVE PRESS. There is an almost blatant defiance that bands like CLOCKCLEANER could get away with too. The album oscillates from bass lines and feedback to supremely executed bursts and bridges but oft hangs out in the mid tempo and uncomfortable arena of writhing power jams. There is a scribbling on the insert that says, "put this on and walk away. This is background music." I don't quite agree with that summation but depending on your tolerances, one's attention may fade on this fifteen-song-long player. (RM)
(Muckracker)

SURPRISE VACATION – "Surprise Vacation" EP

Three tracks of well played melodic pop punk from these So Cal rock veterans. Despite their surfside provenance, there's a distinct NAKED RAYGUN/PEGBOY lilt to their crunchy attack, catchy guitar leads, and woah-woah sing-alongs. In case you were wondering, that's a very good thing. You can tell these guys have been around the block and know what they're doing. I look forward to hearing a lot more from SURPRISE VACATION. (AM)
(Bad Touch)

TERRORIST – "Death Culture Economy" 12"

The debut full-length from these pissed-off Winnipeg thrashers, this is anthemic blasty hardcore for the A.D.D. generation, packed with a whole lot of variety and some awesomely inventive drum work. This took me a couple of spins to get into at first, but after a while the catchy guitar leads wore me down, and I can't deny being charmed by their surprisingly jazzy tendencies—I could see these guys getting a lot of comparisons to NOMEANSNO, albeit in the context of fastcore. Lyrically the focus is on the grim political realities of modern life, and the (badass) extended outro is built around a sample of Mumia Abu-Jamal. Those who grind with an open mind should definitely give this a spin, while the purists…eh, fuck the purists. (WB)
(Harvest King)

TEU PAI JÁ SABE? – "Agora Sabe!" EP

Start a mosh pit in the bathhouse, get pissed and prepare yourself for some energetic and mid-tempo queer hardcore from Brazil. All the lyrics are in Portuguese sung with clean vocals that touch on themes of facing homophobia in society, resistance to assimilation and calls for queer solidarity. I wish there was text for the spoken intros to the songs that feature them because from what the very few snippets I can decipher they seem really important. Members of this band also belong to a political queer group called O Marinhero started by the singer, which focuses on queer visibility in the Brazilian punk and hardcore scene! There is also a really catchy song about riding your bike. With the energy, passion and anger conveyed by the band, this definitely deserves to be called queercore. (AP)
(No Gods No Masters)

TOTAL ECLIPSE – "Bad Days/Opportunivore"

Two epic songs on one 7". The title track clocks in at nearly seven and a half minutes with the B-Side coming in at six and a half. Both tracks are sort of lo-fi, mid-tempo, indie/punk tunes with minimal vocals and generally twangy, clean guitars. The catch being that they are jammy, prog-y indie/punk tunes. The first track starts out with a droning but catchy build up into a super rock'n'roll style riff in a weird time signature that's topped by some psychedelic guitar work. Then they bring you back down only to fall into a messy jam out, before throwing in the bookend of the first riff. The second track is a little prettier in a post Midwest emo sort of way and less prog. In total, this may sound confusing but actually works after a couple listens. It maybe works in more of a background music sort of way, but it totally works. (PA)
(Gaffer / Rock'n'Roll Masturbation / S.K.)

TROPICAL TRASH – "Think Back Kick a Beer" EP

Ahh, the '90s revival movement. Here, three gentlemen attempt to get on the *Dope, Guns and Fucking in the Streets* comp about 20 years too late. The formula they're working with is a good one: slogging riffs, monstrously fuzzed out bass, clean guitar parts with a really chimey tone, and flirtations with noise. There's no prog, just good, tight playing. The vocals don't attempt to be burly or too much like David Yow. All in all, these guys avoid a lot of pitfalls that plague people who sometimes try to play this type of noisey rock stuff.

However, all four of the songs sound too much the same to really bring this record to life. Perhaps it's that everything is at too even of an energy level? Despite the terrible cover art this is recommended. (LP)
(Sophomore Lounge)

TUNA – "Dupla Face" LP

From TUNA's website: "Tuna is a word from Portuguese that means: students, vagabonds, punks, laziness lovers, outsiders that run a musical group and organize concerts, living almost like nomads. Tuna is not the fish name!" Had to clear that up. Their sound is upbeat, punk-colored with interesting guitar riffs, basslines and a lively-sounding front-woman—each component taking the front seat at various times, which I like. A lot of the instrumentation is really interesting and innovative without being too self-indulgent, bringing to mind the ESTRANGED. MASSHYSTERI and TERRIBLE FEELINGS are also good references to start with, but TUNA takes a less pop and more aggressive approach. None of the songs on this LP qualify as standout "hits" to me, but it's still great and I bet this Brazilian band slays live. (MA)
(Chicken's Call / Crapoulet / Break The Silence / Entre Chien Net Loup / La Societé Pue / Kepon Team / No Glory / Tofu Guerrilla / Too Circle / No Gods No Masters)

VACATION – "Candy Waves" LP

Somewhere amongst the ruins of this record is a really good, psych-ey post punk album. Unfortunately, these Ohioans like shitty Recess Records-esque pop punk far too much to fully embrace the dark side. This should be a record you listen to while taking acid on the beach as the world ends, but instead it's a dysfunctional mixture of Minneapolis style pop bands and early '80s UK post punk. The songs are overly long, and every time there's a rad, angular riff, it segues into some happy-go-lucky bullshit chorus. Maybe they'll get it right next time. (KM)
(Let's Pretend)

VITRIOLIC RESPONSE – "Follow the Herd" EP

Total fucking '90s UK crust that would play perfectly on a comp alongside DOG ON A ROPE, POLICE BASTARD, et al. Heavy on the politics with three chords in the mix and a side of metallic cheat-beat. Lordy, I can just picture these guys headlining an ABC No Rio gig in '96 over AUS ROTTEN and DISTRAUGHT. Obviously the wheel hasn't been reinvented here, but if you have any sort of a soft spot for simple crust from its homeland this is definitely worth checking out (AU)
(Mad-ucer)

VOIGHT-KAMPFF – 12"

A lot of bands are playing a style of punk that could be referred to as "dark" or "brooding" which means one needs to be either really good or really bad at it to make some kind of mark. Average just causes a band to get lost in the shuffle. VOIGHT-KAMPFF plays punk in that style and they do it really, really well. The beat is super solid. The guitars are meandering and kind of distant…lurking at times until you realize that they are playing a hook that gets buried into your brain. The vocals are yes, dark and brooding, but they are also defiant and strong. I can't resist a comparison to the late, great OBSERVERS, but VOIGHT-KAMPFF is also something else entirely. At seven songs, this 12" is all killer, no filler. I want to add that I feel this strongly about the record even though I was not able to listen to the first song on either side because the record was too warped when we got it in the mail. That's a good record. (GH)
(Deranged / Rock Bottom)

WHITE LINE FEVER – "Stairway to Hell" EP

Curious record, this one. Things begin simply enough with some CHAOTIC DISCHORD-like fun, but then the leads and "rock" song structures slowly appear and it begins to register that things aren't what they first seemed. By the time you reach the B-Side, they've gone a solid 65% THIN LIZZY; a feat which, remarkably, they pull off in style, like a junior ANNIHILATION TIME or a baby INEPSY. It's pretty clear from this, their first release, that the sound is still a little rough around the edges, but so far it's working alright and I'm curious to see where they take it. (JH)
(Nothing is Real)

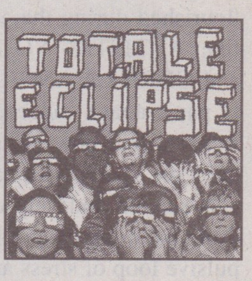
WORMS – LP

There are some things in life I don't understand. There are more things in punk I don't even try to understand. Why this record was sent to *Maximum Rocknroll* and why I spent the time to listen to it, I feel I will never totally get. This record employs the most fundamental parts of early, clunky NIRVANA with '90s big fuzz worship that has a blurry association to punk. During the grunge explosion, the tactless stabs at HÜSKER DÜ peppered throughout the album could possibly be absorbed and enjoyed, but the currents of emotional indie rock that carry the songs are hard to stomach. Not a fan. (RM)
(Last Watt)

WOW – 12"

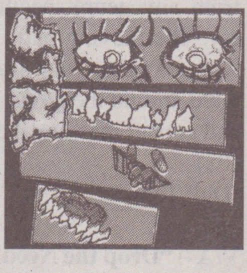
"Wow" is right. I love this kind of thing. Really, I do. So, what is this "kind of thing"? This is pop music, garage pop music, *almost* pretty garage pop music, played and recorded with a punk sensibility. I realize that is the kind of description that is probably going to turn everybody off, but I think it is both accurate and awesome. Probably what I really mean to say is that it's DIY. It's mid-tempo and, as I said, it's pretty. It's also rough and not at all polished. There's a fair amount of distortion going on. Oh, and it's stripped down. There is nothing at all fancy about this. Limited to 300 copies and I'm about to go home and get on the internet to land mine. Thick vinyl. (KK)
(Vida Loca)

TEU PAI JÁ SABE?
AGORA SABE!



TROPICAL TRASH
THINK BACK KICK A BEER

FOLLOW THE HERD EP
VITRIOLIC RESPONSE
AN ALTERNATIVE TO FUCKING WHAT?



no compromise
a compilation in defense of the wild

YOUTH AVOIDERS – 12"

I liked their *Time Flies* EP from 2011 and this sort of continues from where that left off. Having room to develop your sound over a 12" often proves a harder that it sounds, and some bands end up stretching themselves too thin. That's not the case with this record, even though this sound does often lend itself better to EPs. Some people have been over the power-punk, guitar-driven sound that flourished during the early and mid zeroes, like AUTISTIC YOUTH, the VICIOUS and GORILLA ANGREB, but I ain't! This is panic-attack induced punk, angular and frenzied. The power-chord riffs are played at hardcore speed with catchy hooks, the vocals scream and yelp desperately, the tight drum battering caught in an obsessive-compulsive loop of stress and rhythm. There are a couple songs that are slightly "poppier" (meaning slower with more melodic vocals, one of them incorporating keyboards) and unsurprisingly they are the least interesting of the bunch. The tracks where they just vent and freak out on their instruments, like on "Wild Ones," "Casting Lots," "Vows and Vultures" and "Control," are the ones that will have your legs moving uncontrollably to the frantic beats and melodic, angsty riffing. Not for everyone, but great if you suffer from *akathisia* like I do. (LA)

(Deranged)

YUPPIES – LP

You get a wide range of sounds emanating from this platter of Omaha grooves. It ranges from what sounds like SWAMI records style rollicking danceable post-punk with a slight later-era SST vibe to straight up reverb-soaked garage pop. The record is engaging, and not just because they deviate from any genre-specific standard of delivery. The moving parts all seem to function with a synergy that transmits a sound centered around the guitar parts, but is cohesive and greater than any individual puzzle piece. (P$)

(Dull Tools)

V/A – "Drop the Needle: Boston Punk Anthology" CD

Far from a "punk" anthology this CD compiles the musical career of two brothers from the Boston early years rehashing the glory days of upstarts SMEGMA AND THE NUNZ and GANG GREEN. The addition of the three rock bands that emerged from their more innocent and energetic bands give the collection a feel of defeat and inconsistency because of the obvious departure from punk. The Stilphen brothers (whom this collection follows) along with drummer Walter Gustafson, recorded, arguably, some of GANG GREEN'S best material and this CD contains an awesome original studio version of *Let's Drink Some Beer,* a not forgotten classic. Unfortunately, aside from this gem the album is a tough listen. CELEBRITY DEATH CERTIFICATE, SCRATCH and MALLET HEAD take the wind out of the sails, but if you can skip through to the end and catch the last three songs of SMEGMA AND THE NUNZ you will be treated to three tracks of ripping 1982 Boston hardcore that would have been right at home on either seminal Boston comps that came out that same year. (RM)

(Trev)

V/A – "No Compromise: A Compilation in Defense of the Wild" CD

As someone who worked with Earth First! in the past, I was both stoked and skeptical of this release. Much like punk, the direct action environmentalist movement has been plagued with its fair share of systemic oppression. This project was bottom lined by queer folks who made a point of including political bands. A lot of these songs can be found on the bands' own releases but it's really nice to have them here all complied in one place. The packaging is really fancy and not something you would expect of most cardstock CD releases, generously donated by Stumptown Printers (a worker co-op print shop), delicately printed with a nature motif gracing the multi-folded layers. MASAKARI starts off this CD with their signature doomy crust with such pounding drums that I feel like my heart is going to pound out of my chest. AUTARKEIA doesn't fail to bring the pretty by contributing a track of delicate but cataclysmic emotive hardcore, which is kind of a mix between 1905 and ENVY. OILTANKER crashes the party with a crusty D-beat track that makes me glad people are still making music of this genre that doesn't suck or start sounding the same. Queer fastcore fuckers CLOSET BURNER contribute a sick jammer that had me singing along. One of my faves DEATHRATS (RIP) give us just a little more than a minute of brutal political hardcore, BREAG NAOFA contribute a song of pretty post-hardcore, ISKRA bring it with tasty metal riffs and blastbeats so tight they would probably dread your hair for you. Latin@ Ponx rep with SIN ORDEN and ADELIT@S; this is one of their newer songs showcasing their refined sound which brings an anarchopunk vibe to their Latin American folk-influenced hardcore. CIZAÑA play crusty hardcore and were fronted by Sali Grace, a rad as fuck lady who participated in Cascadia Forest Defenders as a teenager and was brutally raped and murdered in Oaxaca in 2008, it is only fitting that her legacy be remembered by contributing to something she so virulently defended and believed in. The accompanying booklet reads more like a zine than linear notes, with some bands contributing interviews or statements about their view of how fucked everything is right now and the little and big things they do to help change that. Overall this release is important and a testament to all the hard work punx and activists alike have done over the years in resisting our imminent destruction at each other's hands. (AP)

(All We Know)

V/A – "Sörlings Svinstia" 2xLP

Sweden's legendary metal/hardcore/punk/hard-rock glossy *Close Up* features a local demo tape review section with the same title "Sörlings Svinstia" (Sörling's Pigsty) and the reviewer, Mikael Sörling, has compiled an impressive 44-band, 44-track double LP of some of his favorite Swedish demo recordings from 1992-2003. There're a few bands better known internationally, like VICTIMS, DS-13, E.T.A., KONTROVERS, ANTABUS, but largely what's interesting about this time capsule is the immense amount of strong and otherwise completely forgotten bands hammering out their take on Trallpunk, hardcore thrash, Oi!, pop punk and other noise. As expected in something of this scope, there're hits and misses and varying sound quality of all stripes, but it underlines the vitality of sifting through music as it evolves and changes, as much as the occasional peer into the rear-view mirror to see where things evolved from. Did HELLSHIT have more hits like their track "Polisgris" here? What does the rest of the TOTAL ASSBREAKERS demo sound like? More bands to investigate, and there're many here. Ground floor as Sweden's long history of compilations and historical retrospectives opens another chapter! Early supporters and band members also received a bonus 7" EP limited to 250 copies with older tracks by S.O.D., RAPED TEENAGERS, KURT I KUVOUS and other 1980s bands. Great listen! (KS)

(Turisy i Tillvaron)

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A World We Never Made: facebook.com/aworldwenevermade
Agata: www.agataindustries.com
Aim Down Sight: aimdownsightrecords.com
Alien Snatch: www.aliensnatch.de
All We Know: www.allweknowrecs.blogspot.com
Almost Ready: www.almostreadyrecords.com
Anarchotic: facebook.com/anarchoticrecords
Angry Voice: www.angry-voice.de
Anti Fade: www.antifaderecords.webs.com
Arson: www.arson-rock.com
Bad Feeling: badfeeling@hotmail.it
Bad Party: www.bad-party.com
Bad Times: www.hotdogstorm.com/badtimes
Bad Touch: www.badtouchrecords.com
Beat the Meat: facebook.com/beatthemeatrecords
Bicho Raro: www.bichoraroreoords.com
Bloated Kat: www.bloatedkat.storenvy
Blurred: 482-1 Kambranaka, Shimizu, Shizuoka 421-323 JAPAN, www.blurred.tv
Broom Closet: myspace.com/broomclosetrecords
Burnt Potato: facebook.com/burntpotato
Chicken's Call: chickens.call@free.fr
Cimurro: www.distemperhardcore.blogspot.it
Coffin Cut: www.coffincutrecords.bigcartel.com
Conde: cupcake.dh@gmail.com
Cope Illustration and Design: oscaruribe22@hotmail.com
Craneo Negro: craneonegroix@gmail.com
Crapoulet: www.crapoulet.fr
Creep: www.creeprecords.com
Crude City: facebook.com/pages/Crude-City-Records
Crust Almighty: www.crustalmighty.weebly.com
D-Takt & Råpunk: dbeatrawpunk.blogspot.com
Danger: 17 Rue Keller 75011, Paris, FRANCE
Darla: www.darla.com
Dead Chemists: facebook.com/deadchemistsrecords
Debt Offensive: debtoffensiverecs.blogspot.com
Deep Six: PO Box 6911, Burbank, CA 91510, www.deepsixrecords.com
Defiant Hearts: www.defianthearts.com
Deranged: www.derangedrecords.com
Dickhead: www.duckheadrecords.wordpress.com
Die Time: dudebroham200@yahoo.com, www.dietime1.bandcamp.com
Dischord: 3819 Beecher Street N.W., Washington DC 20007, www.dischord.com
Don Giovanni: PO Box 628, Kingston, NJ 08528
Doomed to Extinction: 1056 30th St., Oakland, CA 94608, distortba@hotmail.com
Dr. Strange: www.drstrange.com
Drastic Plastic: www.drasticplasticrecords.com
Drunken Sailor: www.drunkensailorrecords.co.uk
Dull Tools: www.dulltools.bigcartel.com
Eatshitbuydie: ariedeparia@hotmail.com
Ebruttez: stephane.bonneau@wanadoo.ph
Eccentric Pop: www.eccentricpop.com
Endand: www.endand.bandcamp.com
Even Worse: www.evenworserecords.com
Every Day Hate: www.everydayhate.pl
Farce Attack: www.farceattackrecords.free.fr
Fat Wreck Chords: www.fatwreck.com
Feeding Tube: www.feedingttuberecords.com
Fight: Hikivuorenkatu 17 D 36, 33710 Tampere, FINLAND, tomi.minette@pp.inet.fi
Filferro: www.filferro.bandcamp.com
Flesh Hammers: www.thefleshhammers.com
Gaffer: www.gafferrecords.com
Gaphals: www.gaphals.se
Get Syro: syrocks@libero.it
Glory Hole: 4910 East Michigan St., Indianapolis, IN 46210, www.gloryholerecords.com
Goblinhaus: www.goblinhaus.com
Grave Mistake: www.gravemistakerecords.com
Harvest King: www.harvestkingrecords.com
Hash Crimes: www.hashcrimes.net
Hellfire: www.hellfirerecords.net
Hhbtm: PO Box 742, Athens, GA 30603
Homeless: PO Box 2123, Brunswick, East Victoria 3057, AUSTRALIA
Hot Trash: www.hottrashrecords.bigcartel.com
Human Audio: www.humanaudio.blogspot.com
Hygene: hygenerecords@gmail.com, www.hygienerecords.storenvy.com
Kamaset Levyt: Iisakintie 18, 37560 Lempäälä, FINLAND
Konton Crasher: kontoncrasher.blogspot.com
Las Otras: www.lasotras.bandcamp.com
Last Measure: nathan_burns93@hotmail.com, www.lastmeasure.bandcamp.com
Last Watt: www.lastwatt.tumblr.com
Let's Pretend: PO Box 1663, Bloomington IN 47402, www.letspretendrecords.com
Lockin' Out: www.lockinout.com
Log Lady: 293 Whitmore #9, Oakland, CA 94611, theeloglady@gmail.com
Loud Eyes: seattlepunk79@yahoo.com
Mad-ucer: c/o Zanne 247 Fenpark Rd, Fenton, Stoke on Trent, ST4 2NP UK, zanne79@hotmail.com
Man in Decline: www.manindeclinerecords.com
MCR Company: www.dance.ne.jp
Megaplatinum: www.megaplatinum.net
Minnesconsin: minnesconsinrecords@gmail
Minxdelilah: www.theminxdelilah.com
MMM: www.discosmmm.storenvy.com
Monument: www.monumenthq.com
Morality Crisis: moralitycrisis.bandcamp.com
Muckracker: www.muckrakerrecords.tumblr.com
Muerte Negra: facebook.com/mndiscos
Narcosarcasmo: narcosarcasmo.blogspot.com
NE!: www.nerecords.se
Nerve Damage: nervedamagetx@yahoo.com
No Bread!: www.nobreadlabel.blogspot.com
No Gods No Masters: nogods-nomasters.com
No Pasaran: www.nopasaran.pl
No Way Asso: www.nowayasso.blogspot.com
Nothing is Real: www.nothingisrealrecords.blogspot.com
OK! Good: www.okgoodrecords.com
Pasazer: PO Box 42, 39-201 Dębica 3, POLAND, www.pasazer.pl
Peterwalkee: www.peterwalkeerecords.com
Phobia: www.phobiarecords.net
Placenta: placentarecordings@gmail.com
Plastic Fact: www.facebook.com/plasticfactrecords
Poor Lily: www.poorlily.com
Punishment 18: PO Box 74, Cossato 13836, BI, ITALY, www.punishment18records.com
Rantipole: www.rantipolezine.co.uk
Rock Bottom: 25510 East Comfort Dr, Forest Lake, MN 55404
Rock'n'Roll Masturbation: www.rocknrollmasturbationrecords.blogspot.com
S.K.: www.skrecords.org
Shithammer: shithammerdistro@hotmail.com
Siberian Metal Works: facebook.com/siberianmeatgrinder
Six Weeks: sixweeksrecords@comcast.net, www.sixweeksrecords.com
SmartGuy: 3288 21st St #32, San Francisco, CA 94110, www.smartguyrecords.com
Sonic Reducer: 1032 Irving Street, Box 340, San Francisco, CA 94122
Sophomore Lounge: PO Box 8, Jeffersonville, IN 47131, www.sophmorelounge.com
Spirit of the Streets: chrillecolddjinn@hotmail.com
Square of Opposition: 2935 Fairview St., Bethlehem, PA 18020, squareofopposition.com
SRA: www.srarecords.com
Starcleaner: 1020 Bushwick Ave, Brooklyn, NY 11221, www.starcleaner.com
Start Something: www.startsomethingnjnj.org
Subsistencia Distro: www.subsistenciacrustdistro.blogspot.com
Suburban White Trash: PO Box 270594, Ft Collins, CO 80527-0594, suburbanwhitetrashrecords.com
Supercoven: www.supercoven.bandcamp.com
Switch Light: www.switchlight-records.com
That's Cool: thatscoolrecords.bandcamp.com
The Lopez: www.thelopez.bandcamp.com
The Modernist Recordings: eric@themodernist.com
The Return: www.thereturn888.blogspot.com
Tiny Engines: tinyengines.limitedrun.com
Trabuc: www.nodo50.org/trabucrecords
Tranzophobia: c/o La France Pue, 6 bis rue Bourgneuf, 42000 St. Etienne, FRANCE, tranzo@free.fr
Trev: PO Box 66104 Auburndale, MA 02466
Trujaca Fala: PO Box 13, 81 806, Sopot 6, POLAND, www.trujacafala.com
Turist I Tillvaron: www.sirling.blogspot.com
Under The Ladder: reverbnation.com/setbacks
Vida Loca: www.vidalocarecords.bandcamp.com
Vinyl Rites: www.vinylrites.net
Voodoo Rhythm: % Zeller, Bahnstrasse 92, CH-3008 Bern, SWITZERLAND, www.voodoorhythm.com
Waggletone: 608 Lincoln NW Ave, Valdese, NC 28690, waggletone@yahoo.com
Way Back When: waybackwhenrecords.com
We Are Busy Bodies: www.wearebusybodies.bigcartel.com
Wee Wee: www.david.weewee@no-log.org
World Vs. Cometh: www.worldvscometh.com
WTF: www.wtfrecords.eu
You're Next: smileyhxc@gmail.com

DEMOS

Send demos and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Reviews by Matt Badenhop, Robert Collins, Amelia Eakins, Layla Gibbon, Dan Goetz and Greg Harvester.

AARON AND THE BURNS – Clean'n'tuff sounding surf sounds from Buffalo, land of frozen beach boy dreams. Probably more fun to watch at a basement show, but I think this would also work as a soundtrack for driving around winter tundras. You like THEE CORMANS or DICK DALE? You want more? Here it is. (Layla) (8-song cassette, lyrics not included, feralkidrecords.storeenvy.com)

A BLACK PEOPLE – *Visceral Realists* – Like a goth version of CLOCKCLEANER or the SPITS in a K-hole or BLACK BUG with more vocal annunciation. A BLACK PEOPLE is dark and a mystery they remain. (Amelia) (6-song cassette, lyrics not included, Death Agonies & Screams Records, 416 Haywood Rd, Asheville, NC 28806)

ADA / UNEQUAL REALITY – *Love Existence split* – Heavy and politically charged melodic hardcore from UNEQUAL REALITY, elements of epic crust weave in and out of more typical anthemic Japanese hardcore and there are frantically spoken female vocals that keep me on edge even when the melody takes the band over. More basic stripped down hardcore from ADA, vocals reminiscent of CROW and an overall attack that does not let up and is constantly on edge. Rapid fire hardcore with killer leads, total power. Both bands are from Japan and both bands are excellent. (Robert) (7-song cassette, lyrics not included, c/o Black Konflik, PO Box 28, 27600 Raub, Pahang MALAYSIA, blacxkonflik.blogspot.com)

ATLANTIC THRILLS – Garage punk in the '60s style with swagger and swing and enough blues to place them somewhere between early ROLLING STONES and the SONICS. (Robert) (6-song cassette, lyrics not included, atlanticthrills@gmail.com)

BEL ARGOSY – *Let's Hear it for Bel Argosy* – Catchy pop tunes played with the attitude of modern pop punk/indie and the confidence of '80s college radio. This means that I like the SOVIETTES *and* PIXIES and I find myself digging on this more than I might think that I would. The songwriting is advanced and they use those skills to their advantage, making instantly familiar music that runs the risk of sucking in anyone who ventures beyond a casual listen. (Robert) (6-song cassette, lyrics not included, belargosy.com)

BEXHILL – Heavy plus slow usually equals snoozefest for this punker. So after lending an objective ear to this tape I can tell you that the sound is massive, like anvils falling on hollow ground. Lots of eerie and majestic AMEBIX-y parts exploding into fast metallic crust. Hints of black metal in the riffing, but there's just as much CATHARSIS or HIS HERO IS GONE. Solid effort, recommended for fans of the like, limted to 100. (Matt) (12-song cassette, lyrics not included, Troy McCullough, 63 Baxter St, Rutland, VT 05701, drrainbows@gmail.com)

BAD EDUCATION – Garbled and distorted hardcore punk. It's like if Tam from SACRILEGE was in some noisy hardcore band. Vocals dominate here. Anarcho-hardcore distortion pogo fest—this is highly recommended. Tape and packaging are Easter egg colored, there is even an ELECTRO HIPPIES cover. (Amelia) (6-song cassette, some lyrics included, badeducationpunk.bandcamp.com)

COME TO GET HER – *Another Way to Go* – Full length CD-R of some Fat Wreck-ready mall punk from Belarus, but sung in English (couldn't read the lyrics though because I can't find my magnifying glass). Exceedingly polished, tightly played, glorious layered guitar parts, perfectly on key clean vocals…you know the stuff. The band is really proficient and the songs are deftly crafted, but this sort of sound just grates on me ears after a while. I'll take it over some dreck like LAGWAGON any day though. (Matt) (13-song CD-R, lyrics included, cometogetherby@gmail.com)

CUNT LICKER – *This Mess is Home* – This two-piece band from Kentucky features a woman named Alcoholica on guitar/vocals and a dude named Corinth on drums. They play simple, ramshackle, three chord punk songs with raspy vocals about fucking, getting fucked up, telling people to fuck off and being fuckin' bored. Song titles include "Sloppy Slut," "Fuckin' Stupid Bitch," "How to Stuff a Taco" and their theme "Cunt Licker." (the only lyrics are "*Lick my cunt*!"). It's your move now. (Greg) (15-song CD-R, lyrics not included, No Hope In Hell Records, 492 Leavell Ridge Rd, Lancaster, KY 40444, facebook.com/cntlicker666)

DATA CONTROL – This is a really interesting demo outta Sweden, sometimes harking back to bands like REGULATIONS and old So-Cal punk. There's an amazing balance between brilliant melodic songs (the best ones) and fast, driving hardcore punk songs. The overall production has a lazy feel that didn't quite grab me at first, but the quality of songwriting really makes up for it. The vocal hooks are the highlight, and every song is short and to the point—they get the idea across and move on. The wide spectrum of songs brings to mind TOTAL CONTROL without the electronics. One of the best demos I've heard in a while. I recommend getting this and keeping an eye out for more DATA CONTROL releases that are in the works!! (Matt) (11-song cassette, lyrics not included, joanna.karlson@gmail.com, datacontrol.bandcamp.com)

D-CUP – *More Bounce to the Ounce* – One of the worst things I've ever reviewed for *MRR*. First of all, D-CUP was comprised of three dudes. Yeah…Material is culled from two sessions dated 1998 and 2003, and the liner notes try to paint them out to be the "ultimate backyard party/garage band." The vocalist sings in a baby-talk version of Robert Smith, the songs are vapid, and the mix is awful. I don't know who the fuck would buy this. (Matt) (16-song CD-R, lyrics not included, Hostage Records, PO Box 5401, Huntington Beach, CA 92615)

DEAD CULT – *Surviving in a Dying World* – This tape is good, but their live performance left me bored and boring, even if their gear costs more than a years worth of rent. DEAD CULT or if you will "DEAD CVLT" is another pretentious PDX gothy death rock band. To their credit, they don't have fake British accents like so many of their contemporaries and the vocals are truly beautiful. This band is reminiscent of all other recently successful PDX gothy bands like ARCTIC FLOWERS, MORAL HEX, and FUNERAL PARADE. They cover The MOB'S "Witch Hunt" and do an alright job. I really like this tape even if it's nothing new—they're good at the sound they're going for and the riffs get stuck in your head for days. This band recorded is totally A-grade and I recommend this tape. (Amelia) (8-song cassette, lyrics not included, facebook.com/deadcult)

DIVISIÓN BURZACO – This is super upbeat and fast hardcore from Uruguay. DIVISIÓN BURZACO comes at the listener with a real attitude and energy that shines through on this recording. They are real snotty punk rock at its finest being reminiscent of the GERMS with that teenage angst feel and more recent bands like VITAMIN X that don't come up for air. Limited to 66 copies on Crapoulet! (Amelia) (?-song cassette, lyrics not included, Montevideo, Uruguay, Buceo, Pte Oribe 1755-303, CP 11600, burzacoband@gmail.com, cool@crapoulet.fr)

DR. EVILLETOWN – *Dirt* – Distorted and truly fukk'd sounding shit-fi with a few brief moments of almost goth and healthy fuzzed out rock'n'roll influence, but teetering precariously on complete ineptitude. I'll give DR. EVILLETOWN a dollar if this is not a one-man bedroom band, but it has an undeniable appeal. (Robert) (6-song cassette, lyrics not included, brainplanrecords.blogspot.com)

ERODERS – Gassed in the garage barf attack outta Michigan, got that '90s Estrus Records snarl and fuck you for those that need a respite from the endless highway of bubble gum surf "punk" that is currently soiling the garage tag. This is music for greasers and gasbags who live to burp. (Layla) (6-song cassette, lyrics not included, 21620 Hoffman, St Clair Shores, MI 48082, fleshwave.bandcamp.com)

FAKE SURFERS – Surly basement dregs for those looking for the cheapest beer and the meanest girl, made by two men, it's got a HAMMERHEAD meets DEADBEATS sneer with a Midwestern disdain that undermines the listener at every opportunity. (Layla) (6-song cassette, lyrics not included, 21620 Hoffman, St Clair Shores, MI 48082, fleshwave.bandcamp.com)

FALTER / MILORGANAUT – *split* – MILORGANAUT are fast. Grinding madness, discordant and crushing when they slow down (which is not often) and a total blur when they play fast. FALTER are only slightly more traditional, with a couple of mid-paced mosh riffs thrown in amongst the chaos and slow parts concentrating on weight more than discomfort, but they are just as fast and just as intense as their tapemates. Vocals a little higher pitched on the FALTER stuff, but neither band seems remotely bothered with nuance. Both bands are from Milwaukee, searing stuff. (Robert) (6-song cassette, lyrics not included, c/o Truth Decay, 3 Nickwackett Street Apt 3, Rutland, VT 05701, truthdecay.storenvy.com)

THE FINAL FRONTIERS – *Pleased to Rock You* – FINAL FRONTIERS are from upper Vermont and play jangly pop punk that would not sound out of place on a late '90s Secret Center Records comp or alongside ONION FLAVORED RINGS at a punk show. Instead of singing about the usual fare, FINAL FRONTIERS sing about the finer points of Toronto and getting fucked with by mall cops. Instead of harmonizing on any notes, the two singers in this band sing *exactly the same words at the same time in the same voice*. It's not double-tracked. It's both hypnotizing and baffling and funny and really good. (Greg) (6-song cassette, lyrics not included. finalfrontiers.bandcamp.com)

FRUSTROS – Some French dissatisfaction; first song has thick syrupy guitars over run with an almost FALL/PERE UBU dissonant second guitar solo that will both comfort and dismay the listener. A French female voice intones over the top in a melancholic disgust that unnerves. The second song switches technique, the repulsed melancholy still there to haunt your brains. This tape sounds like it could have been recorded in 1982, 1975 or 1993. It's a melodic dissonance that baits and switches with male and female vocalists sort of taking on wiry MARK E. SMITH style garage and the sounds of various post-punk industrial towns of Britain in 1982 in equal measure. It's good in case you were wondering, veering between sort of slinky fuck you sounds and end of the world feelings. (Layla) (6-song cassette, lyrics included, frustros@pimienta.org, wearemusclehorse.com)

FUCK EYES – *KBD* kreeps outlining the realities of the underbelly, a girl made up to look like a car accident victim graces the cover and the band name give some context to this band's intention. Scumfuck sounds for earth dwellers who reach for the SPITS or the DICTATORS when confused and alone. (Layla) (12-song cassette, lyrics not included, 21620 Hoffman, St. Clair Shores, MI 48082, fleshwave.bandcamp.com)

GELO – *The First Records 2008-2012*– Way more blazing metallic crust than I can handle in one sitting! This tape compiles everything released by this Italian band over the course of four years. Cookie monster vocals lay over unrelenting-paced crust with a touch of melody here and there. Certainly you've heard of this stuff right? Solid for the style. (Matt) (29-song cassette, lyrics not included, destroysounds.blogspot.com)

HOTT LUNCH – Dank shoegaze intonations with synth tweaks and guitar solos that will appeal to fans of um, stoner rock and Creation Records? Is that you? (Layla) (8-song cassette, lyrics not included, cargocollective.com/dismalniche)

ILL SPIRITS – Kind of simple, rocking indie punk/post-punk from Sweden. The music on this CD-R is kind of abrasive and jarring at times, stabbing guitar hooks and fast rhythms, but the vocals are a little cold and different from the intent of the instruments…not seemingly in an effort to be a stark contrast. It all seems to fall into line during the closer, "Sleep Obey Consume" where the vocals match the intensity and drive of the music. If only the other songs were as exciting as that one. Still, it's not bad at all. (Greg) (4-song CD-R, lyrics not included, illspirits.bandcamp.com)

MAN HANDS – *Misadventures* – MAN HANDS, from Phoenix plays sparse, surfy garage punk with male and female vocals, which are sometimes sung and sometimes screamed, but always melodic and tuneful. I want to clarify that this stuff is fierce as fuck, even though I said they were surfy. When the female vocalist screams, she almost reaches a howl not unlike Marissa from SCREAMING FEMALES, but more punk. It's fast, loose and awesome. (Greg) (7-song CD-R, no lyrics included, jackiecruz83@yahoo.com)

MIHUR RAVLYKA / PANIC – *split* – Both bands are from Kiev, Ukraine. MIHUR RAVLYKA does four tracks of pleasant and upbeat anti-authoritarian pop punk with plenty of bounce. Happiest sounding cop-hating punk band I've ever heard. PANIC is doing a very effective grunge/alt rock thing. I know that sounds very un-punk, but It's really, really good, I swear. Both bands are ultra-competent and seem enthusiastic, and in the liner notes they claim that *MRR* radio inspired them to do their own radio show in Kiev! (Matt) (7-song cassette, lyrics included, mihurravlika.bandcamp.com)

MISSIONARY – New Brooklyn hardcore punk band that reminds me of what FUCKED UP was doing before they went epic. This is stripped down, burly-dude-voiced, propulsive hardcore with negative lyrics. NEGATIVE APPROACH would be an appropriate comparison. This is a great familiar hardcore sound, but there's nothing really new or memorable here. (Matt) (6-song cassette, lyrics included, 538 Johnson Ave #203, Brooklyn, NY 11237, missionarypunx@gmail.com)

NANCY – NANCY consists of three dudes from Brooklyn and is definitely for you garage rock'n'rollers out there. This band is catchy taking all your favorite hooks from days gone by captured on *KBD* comps to just straight up best of recent bands that Goner Records slings. Another Eat the Life Records hit release! (Amelia) (8-song cassette, lyrics not included, $4.50 ppd, Eat the Life Records, 1719 West Albion Ave, Chicago, IL 60626)

NEATLY KNOTTED – Bleak MERCHANDISE like post-wave for the morning after the boring night. Solo project. Not really that interesting?! Made me think of having to listen to someone's spoken word project. I like weird loner sounds and scenes but this is not that. Makes you realize how good D.VASSALOTTI and crew were at what they do. Someone's sensitive ex-boyfriend will dig. (Layla) (8-song cassette, lyrics included, cargocollective.com/dismalniche)

NISSES NÖTTER – An absolutely devastating Swedish hardcore demo from 1984, reissued on cassette by Malaysia's Black Konflik. Totally unhinged and anxious, these kids (and by "kids," I mean pre-teens) are unbelievably on point and the sounds are still a whirlwind three decades later. You can find NISSES NÖTTER on the internet if you prefer, but I suggest living these sounds on *kassett*, the way they were intended. This rules. (Robert) (12-song cassette, lyrics not included, Black Konflik, PO Box 28, 27600 Raub, Pahang Malaysia, blacxkonflik.blogspot.com)

PIG DNA – This band is far out and intense. I first saw these goons on a line up with LIFEFORM in West Oakland in someone's backyard. That was one of the best shows. This band is one of the best bands—true insane direct noise action. There is no filler here, just noise, frustration, rage and a blatant desire for unconformity in a monotonous punk scene. PIG DNA is the only way. (Amelia) (5-song cassette, lyrics included, PIG DNA, 855 34th Street, Apt B, Oakland, CA 94608, understanddischarge@gmail.com)

THE POSTMODERN PENGUINS – *Live at Garaj Mahal* – Loose psychedelic prog-surf, recorded live in South Carolina. I'm not sure if I'm intrigued or annoyed… but I listened all the way through. And since it's a live recording they threw in earplugs, so that's something. (Robert) (5-song cassette, lyrics not included, $2 ppd, 2201 Clearwater Point Dr, Seneca, SC 29672)

SALAD INFLUENCE – *S.T.T.* – Late '80s US indie rock? Meet mid '80s UK post-punk. Dreamy and affected sounds that would not have sounded even remotely out of place on Midwestern college radio in 1988, but there's a hesitant warble in the vocals and an early CURE guitar comparison that I cannot shake and a pretty good sounding demo is starting to feel indispensable. This one is deeper than a demo, and I will happily keep diggin'. (Robert) (6-song cassette, lyrics not included, 964 Highland Park Dr, Lexington, KY 40505, joey.elsinore@gmail.com, saladinfluence.bandcamp.com)

SANDAL STOMP – *No Fun Intended* – Chattanooga has a history of leaning towards the melodic side of punk, so it's actually kind of refreshing to hear just a straight up fucking punk band come from that town. SANDAL STOMP probably wants to fight you, walk all over your face with their boots and drink you under the table. I think they want to be Oi!, but they just come across as hardcore punk, which is fine. Americans are bad at Oi!. Boots, cop hating, walking around town feeling mean—it's all there. You want it in your Walkman right now, you dumbfuck. Recorded in the punkest basement in the US by one of my favorite badasses. Way better than HATESTOMP. (Greg) (5-song tape, lyrics included. 705 Spears Ave, Chattanooga, TN 37405, sandalstomp.bandcamp.com)

SEE YOU IN HELL – A Russian release of a long-running Czech hardcore band. I haven't heard any of this band's releases since that one red EP with the hand on it, but this shit rips really fucking hard! There seems to be hints of Japanese hardcore shining through, but SEE YOU IN HELL employ their own signature power and carve out their own mark in the spectrum of hardcore. I saw them play a few years ago and the singer burst out into a fit of tears in the middle of a song—call it emo or awkward or whatever, but it came off sincere and passionate, which you can also hear in this. High-quality tape that comes in a neat little cardboard case that folds closed. Loving this. (Matt) (9-song cassette, lyrics included, vomit.label@ya.ru, sacarblog@gmail.com, nobreadlabel.blogspot.ru)

SHINY BROWN – Politically charged fastcore in the spirit of a forgotten decade. High-end vocals, filthy guitar and a rapid fire attack, only letting up for the occasional breakdown. Raw and stripped of all but the most essential riffs, Germany's SHINY BROWN positively kill it. (Robert) (5-song cassette, lyrics included, $8 ppd, Ralf Wiedmer, Alstater Str. 33, 69124 Heidelberg Germany, kink-records.de)

СИБИРСКАЯ УГРОЗА – *Дискография 2011-2013* – Discography of some ripping Russian metal-punk. The structure remains pretty straight-forward throughout the tape, keeping the drumbeat simple and galloping, and there's not much wanking or soloing from the guitars. Lots of speed-picking though. The vocals remind me a lot of GISM, but maybe I just don't listen to enough metal to know a better comparison. Cool stuff. (Matt) (19-song cassette, lyrics not included, destroysounds.blogspot.com)

S.M. – *I Founded the Wit Cult* – Commercial dreamboat indie pop. PRIMITIVES hooks meet JAWBREAKER vibes, but with vocals that seem to come from some unknown '80s UK power pop nugget. This band could absolutely be massive (and I wouldn't be surprised if they are), and this is the CD-R version of last year's cassette. (Robert) (3-song cassette, lyrics not included, smband.bandcamp.com)

SMOKE RINGS – This band would definitely do well on a line up with Australia's RULE OF THIRDS. This is not just your average gothy drum and fog machine infused sound. There is a very modern edge, complimented by distantly searching vocals with some electroclash beats. This will leave you sweating like you just danced all night after seeing KILLING JOKE. (Amelia) (6-song cassette, lyrics not included, 3741 SE Woodward, Portland, OR 97202, smokeringspdx.bandcamp.com)

SNØB –SNØB is ugly and brutal in the same vein as POISON IDEA but noisy, how we like it nowadays. This band is totally INMATES mixed with '80s skate punk. They smell a little hip, but man, it's still a mean demo! Apparently there were only 50 of these made, so you might not find out… (Amelia) (6-song cassette, lyrics included, Tomek Szuk, 1-1117 West 13th Avenue, Vancouver, BC, U5Y 1V8, CANADA, koszmarpunk@gmail.com)

STRONGBOSS – *Live Action 1* – Noise rock gone horribly awry, STRONGBOSS land somewhere between SWANS, power electronics and FLIPPER at their most junked out. A seven-piece outfit with dual drummers and a dedicated noise monger, this is a very unpleasant listen. This is the soundtrack to a wasteland. Well done. (Robert) (3-song cassette, lyrics not included, strongboss.bandcamp.com)

SUBSPECIES – Straight ripper crust from Halifax. Some of us still have politics. Some of us still care about animal crimes. Some of us still care. SUBSPECIES is one of us. (Amelia) (4-song cassette, lyrics included, Adam Kindred, 5574 Cornwallis Street, Apartment #1, Halifax, Nova Scotia, B3K 1B4, CANADA, kindred.adam@gmail.com)

TEARDROPS – *Here Comes…Teardrops* – I vividly remember candles during their sets and their sound sticking out a little in punk heavy Brooklyn. TEARDROPS had a sound that was really different from any scene at the time or maybe they just existed during a lost time and place. Either way, they are more melodic and less distorted than a band like SUPER WILD HORSES but still have that ethereal and distant feeling. There is an earthy feel here further contributing to a witchy spell cast upon listeners. With their untamed female vocals to the soulful guitar and drums, I hope you give the more mellow side of underground DIY a fair shake as their worth a listen. Unfortunately, this band no longer exists but they still have cassettes available, so hit them up! (Amelia) (6-song cassette, lyrics not included, $5 ppd, Alex Heir, 104 Adelphi Street, #332 Brooklyn, NY 11205, alexanderheir@gmail.com)

THUMBSUCKERS – It was really fun to listen to this tape and read along to the lyrics. This band is fun. Why bother if it's not fun? They have the energy of early *This is Boston Not LA*-era hardcore mixed with that Middle American Hoosier hardcore frenzy. They recently toured the Midwest at the end of July and the South in August. I hope you did not miss them. This was recorded by John Waters. THUMBSUCKERS is Egg Lady approved. (Amelia) (6-song cassette, lyrics included, $1 and $1.50 S&H, Eat the Life Records / Sacred Vessel, 1719 West Albion Ave, Chicago, IL 60626)

TÖTENTANZ – *Edelweiss* – Crusty D-beat with heavy metallic guitars from Ukraine. The vocalist sounds like he's hollering from the top of a snow-capped mountaintop while brandishing a huge battle axe. The formula is a combo of fast D-beat parts and head-banging breakdowns. Nothing groundbreaking here to me, but this is undeniably a pretty devastating sounding tape. (Matt) (5-song cassette and bonus material, lyrics included, destroysounds.blogspot.com)

TRACES OF EMPIRE – *The Body of the Condemned* – Tough and vaguely metallic hardcore seasoned with a healthy dose of CRO-MAGS dust. Mid '80s NYHC, tinges of stoner rock and an obvious affinity for modern heavy jams. (Robert) (5-song cassette, $3 ppd, R. Ames, 24 Portsmouth St, Cambridge, MA 02141)

VESPERA – An intense and gloriously strange amalgamation of styles, these Japanese punks are compelling as fukk, and I'm sorry that it's taken me three demos to catch onto them. Powerful female vocals front insanely catchy lo-fi punk, somewhere between GORILLA ANGREB and SLOWMOTIONS with moments of supreme psychedelia, but you definitely feel that the responsible parties here are more used to playing hardcore. This one came as a complete shocker and I love it—and fortunately for latecomers like myself, all three demos are crammed onto this cassette. (Robert) (15-song cassette, lyrics not included, c/o Black Konflik, PO Box 28, 27600 Raub, Pahang Malaysia, blacxkonflik.blogspot.com)

WET SPOTS – Fans of Bomp! Records and the ZEROS take note! Members of the TOURETTES, and NEON PISS will show you the way right to true love and degradation. Perfect for dissolute pop fanatics and Janelle fans. (Layla) (7-song cassette, lyrics included, wetspots.bandcamp.com)

WHITE COKE – Ray Suburbia lives in Carbondale, IL, plays in the band AUTONOMY, and has a cat named Hortense that he really loves. He also does this bedroom pop project called WHITE COKE. Ray records everything himself and sometimes (okay, all the time), the levels are all blown out and distorted, but that adds to some of the charm. Sometimes, the drum machine, the guitars and the layers of vocals all get a little out of time and it makes me feel like I'm on a runaway carnival ride. Buried underneath all of this are some pretty sweet, catchy pop songs about girls, killing cops, more girls and his cat. I know this is an early effort, but I can imagine this will only get more streamlined and cohesive in the future. The liner notes state "Get dumb, have fun!" and that seems like a good mantra to have with this release. (Greg) (15-song CD-R, lyrics included, stayinchicago@hotmail.com, whitecoke.bandcamp.com)

TIMMY VULGAR – Man or mutant? Recorded in the center of Saturn, this collects the bedroom output of the multidimensional genius TIMMY VULGAR, veering from the maniacal to the insidious there's more imagination in these scrapings than in most bands' entire recording histories. Order it and realize how puny your life is and repent. (Layla) (14-song cassette, lyrics not included, 21620 Hoffman, St Clair Shores, MI 48082, fleshwave.bandcamp.com)

ZINKTABLETZ – Frenzied punks frothing at the mouth over television and fashion; they cite *Nuggets* but I'm hearing YAH MOS snot! Either way it's a good anxious time and if you are in the mood for some Dangerhouse Records damage these *KBD* freaks will take you by the hand and unsettle your inner organs. It's easy to veer swiftly into corn and cheez with this style, the TABLETZ manage to accomplish this as well as providing some nourishment for the truly rotten. The ROKY ERICKSON cover seemed too Burger Records after the savagery of the rest of the sounds, but it's one minor quibble. (Layla) (5-song cassette, lyrics included, zinktabletz.bandcamp.com)

V/A – *Give Back Vol. 2* – A twenty band comp that's a benefit for Lighthouse Farm Animal Sanctuary in Oregon. With a few exceptions, most of the bands are lesser-known and play angry, heartfelt melodic punk that's generally OK to good in merit, and could be life-changing for some earnest teenage kid that's just getting politicized and into more DIY punk. Ironically, the bands I'd heard of that are on here all do throwaway covers or live songs, but those are always skippable with the CD format. (Dan) (20-song CD, lyrics not included, 1859records.bandcamp.com)

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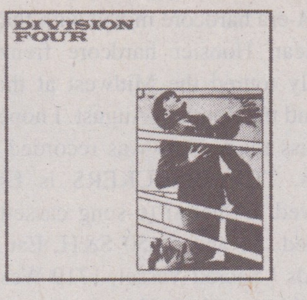

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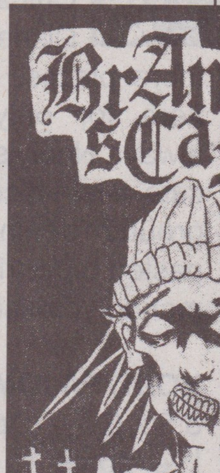
(LA) Lydia Phelps
(MP) Max Power

BRAN SCAM / CHRISSY SCAM / $?
4.75 x 6.25 – copied – 14 pgs

Bran Scam/Chrissy Scam is a split zine made by Chrissy and Bran Scam, a punker couple. Bran is a Navajo from Arizona and is the dude behind the zines *Filth and Vomit* and *Dropdead Nikki* and also makes art for Belgrado and the Casualties. The zine is sorta sloppily put together but I'm the type that finds that sorta endearing if the content is rad, which it is. I didn't dig the poetry half as much but maybe that's just because I found the topics triggering. Stay punk, Chrissy and Bran—and thanks for working on a setting up a show for *MRR* down in Arizona. (MP)

Riot Punk ABC Distro c/o BranScam and Crissy / PO BOX 343 / Cameron, AZ 86020



DELICIOUS DEFIANCE #6 / free, trades
5.5 x 8.5 – copied – 36 pgs

This is a zine that covers the Greenville, South Carolina local scene. While the audience for a zine like this may be exclusive to the surrounding area, it is so important for people to cover their local scene, and if you like pop punk, this may be educational. This is also a split effort between *Delicious Defiance* creator Noah Taylor and incarcerated punk Bran Scam. The zine is mostly comprised of interviews, a few written pieces that are more perzine style and a comic. The interviews are pretty good, some of the perzine parts are a little too journal entry for me, but the "Punks Unite" piece by Bran Scam has some great info about his tenure as a punk. I would like to see more of his writing dealing with stories about punk where he grew up and how it is to be a punk now. You can tell this is well-intentioned and that the politics of the contributors are on the right path, but some of the commentary on social and cultural issues are a little off the mark, but also a great entry point for pop punks and young people (like the main author here) into radical politics. The layout is cool: cut'n'paste with mix of printed and hand written text and graphics. Cool little zine and a good example of why keeping it local is essential for your scene to thrive! (MB)

2201 Clearwater Pt. Dr. / Seneca, SC 29672

FACIAL DISOBEDIENCE #8 / 1 euro
8.5 x 5.5 – copied – 14 pgs

The intro makes use of space to discuss privilege and also gets all defensiveness out of the way: "if your conception of punk is apolitical, congratulations, you just bought some expensive toilet paper". Contempt for University. Notation of his shirt brand in description of the movie that he is trying to have us imagine; as if cinema is a better art form than writing. Descriptions of observations, happenings and the score of whatever sport he's into, formed in the span of train stops. Deep introspection (the good kind) with an emphasis on being in the limbo of too old for the punk scene and not in step with anything else fills this picture-less zine. There're reviews of some songs by various bands, not necessarily ones who just released material or anything, ranging from Oi Polloi to U2 to Mazzy Star to the Mountain Goats to Black Flag;

and sometimes just impressions of a memory that maybe the song provokes? The unapologetic genre bounce-around here is sort of my favorite part, as there is no pretension of sticking to punk protocol; it's just, ya know, feelings. I had to look up some words. (JB)
PhilChokeword@aol.com

THE GREAT STEREOPTICON #7 / SASE or trade
8.5 x 11 – copied – 4 pgs
A little newsletter that is an accompaniment to this person's main zine *Voice of the Lark.* This quick read includes a couple letters and conversations back and forth talking about previous content, like religious discrimination in America, Asperger's and cultural changes in the last 50 years. There's a literary section that talks about the true mythology of *Tarzan* and another section about nostalgia for a carnival. It's a dry but quick read. (AP)
c/o James N. Dawson / PO Box 950 / Spokane, WA 99210

ISOLATED DISTORT #2 / $2 or trade
5.5 x 8.5 – copied – 24 pgs
A quick, dirty and worthwhile read. The interview with the band Water Torture leaves a bit to be desired but shows promise, while the one with the vocalist of Despise You is shorter but more entertaining and gets right to the point with questions about the lyrics to specific songs and the life circumstances that surrounded the band in their heyday. Lots of live shots, mostly of touring bands from shows in Albany, NY or Burlington, VT, that are pretty low-resolution, but make up for it by capturing the exhilaration of being up front at a raging show of a band you've traveled to see. The record reviews read more like those of an enthusiastic fan who knows what he does and doesn't like, rather than, say, the sometimes too level-headed (guilty as charged) "expert" reviews that can come out of this publication, but makes for a fun read that will still give you an idea of whether you want to check out these records or not. There's also a hilarious comic about a cop that confiscates weed from a punk and, when he's later smoking it at the precinct with some other pig, goes "what was this weed called?" "I think he said 'Napalm Death'." Interested to see what future issues look like. (DG)
truthdecay.storenvy.com
milano.nicholas@gmail.com

NODE PAJOMO
SUMMER 2013
MAIL ART
ZINES
LIFE
XIV

MEND MY DRESS #11: A Book of Days / $2 or trade
5.5 x 4.25 – copied – 24 pgs
This zine is a product of the 24 Hour Zine Thing which is an activity that takes place during July, aka International Zine Month, each day you do a different activity to celebrate and participate in zine culture. The zine challenge is to make a 24-page zine in 24 hours. I've read a good deal of these 24-hour zines and I love them for their urgency, imperfection and honesty. This one definitely falls within those lines. Anyway, in this issue Neely talks about a relationship ending, their trip to Iceland, living out their Francesca Lia Block fantasies in LA (not complete without a trip to Oki-Dog!), travelling to the Chicago Zine Fest, Disneyland and many more places. Girl gets a lot in here for only 24 pages. As always Neely's femme and delicate aesthetics grace the background behind their cut-and-pasted typewritten writing. (AP)
mendmydress@gmail.com

NODE PAJOMO #14 / $2
8.5 x 5.5 – copied – 12 pgs
I've come to really like *Node Pajomo*, which is a zine dedicated to mail art and keeping all sorts of paper correspondence alive. It has listings for art projects, zine traders, and stamp collectors around the world, with enough repeated listings throughout time to make you feel comfortable sending out your efforts into the void. I gotta be honest, though: the editor's writing style is highly irritating. I quote: "It was only a matter of time before mass media saturation, electronic socializing, and the bland sterility of The Screen [sic] brought you back to the

comforting bosom of paper." *Give me a break!* Luckily, the listings are in the advertisers' own words for the most part, so you can skip this guy's groan-worthy drama club nonsense and still find a new pen-pal or two. (FF)

Node Pajomo / PO Box 2632 /
Bellingham, WA 98227-2632

ONLY DEATH IS FATAL #1 / $?
8.5 x 11 – printed – 46 pgs

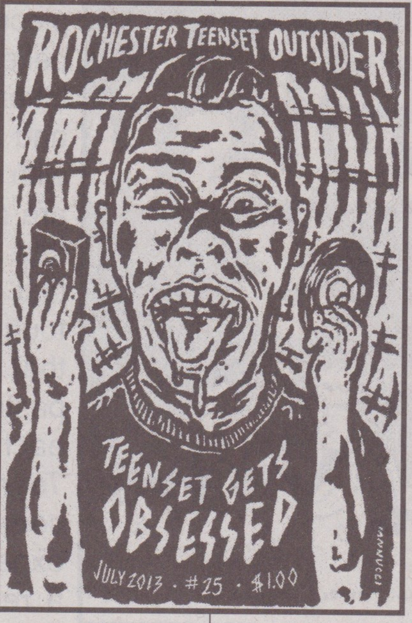
This is pretty cool, it's an all interview zine that comes with a mix tape of all bands interviewed. The focus is female fronted punk, pretty much all bands from the early eighties except for one current one. The interviews are pretty straightforward but stay interesting. It actually manages to be pretty-genre spanning, new romantic to almost some metal-tinged stuff and a rad amount of skronk weirdness. All of the bands are new discoveries to me, which is to say this manages to not feature the same four or five bands of this era that "female fronted" always brings up. All together worthwhile, bonus points for the included mix tape! (MM)

muzorewisdaughter@hotmail.com

PASAŻER #30 / contact for price
8 x 11 – printed – 208 pgs – Polish

Damn, this zine is just jam-packed with hardcore punk! If you don't already know Pasażer Zine & Records, now would be a great time to get acquainted. This zine has been active in its support of the European DIY hardcore punk scene since 1990 and has been functioning as a label since 1997—and may I say the results are inspiring! This here zine is absolutely full of interviews, columns, reviews and articles, pictures, flyers, distro and label info. It mainly focuses on the local/Polish/European scene, with bands such as Hard to Breathe, Wieże Fabryk, Arrestum, Drip of Lies, Processs, 20 Minutes de Chaos, Destylator, Astrid Lindgren and so many more! There are also interviews with some huge UK and US bands, such as Napalm Death, Agnostic Front, Slapshot, Faith and Negative Approach. Of course an interview with Greg Ginn of Black Flag could not be missing, and their logo actually adorns the cover; the four bars made up of all the bands included within this issue. (Oh gee, I hope they're not getting sued...) I don't read Polish but I still got *a lot* of information from this and have already made a bunch of lists with labels/bands to investigate! Language aside, the sheer amount of content and punk eye-candy in here will keep you flipping on many repeated visits and I'm really glad there are zines that still make such an effort to offer their readers as much as can possibly fit into their pages! Comes with an awesome CD comp featuring 26 Pasażer bands! Doskonały! (LA)

PO Box 42 / 39-201 Dębica 3 /
Poland / pasazer@pasazer.pl /
www.pasazer.pl



ROCHESTER TEENSET OUTSIDER #25 / $1
4.25 x 5.5 – copied – 36 pgs

For an issue about obsession this months issue of *RTO* doesn't dig to deep, mostly one or two small pages for each Rochester local celebrity talking about the fact that they're obsessed with something. The format of this zine, while being perfect for local band interviews and Rochester gossip, does not lend itself to the topic of obsession, and most of this seems pretty irrelevant if you live anywhere else. But if you're a punk in Rochester you should grab it—but then again you've probably got ten copies laying on the coffee table. (AG)

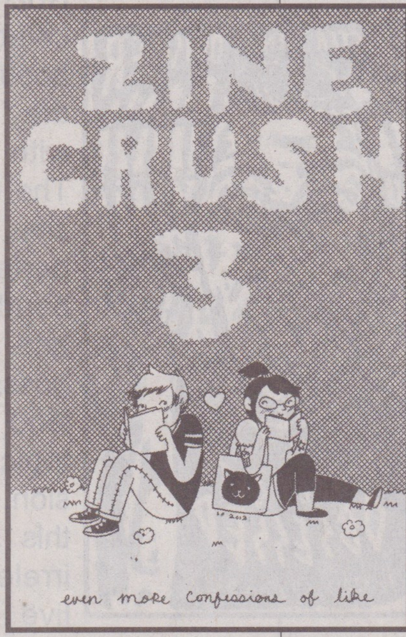
W. Carroll / 32 Edmonds #1 /
Rochester, NY 14607

SAL SÍ PUEDES #4 / $10
11 x 8 – printed – 72 pgs

This zine is heavy, both in content and physical weight. Fortunately, I do not regret having read it all in one night on a coffee drinking binge. *Sal Sí Puedes* is one solid zine that

comes out of City Terrace in East Los Angeles. The zine explores so much, from falling in love to adventures at Roosevelt high school! Damn, this zine made me miss home because I was so familiar with everything and the experiences where so on point to some of the daily realities of folks in my community back home. *Sal Sí Puedes* has formatted the zine in a journal type of narrative of his life and the surrounding, which ultimately becomes a really important part of why the zine is written in the first place. A beautiful array of photos that keep me in constant nostalgia surround the zine, as well as quotes that give context into all the information being thrown out. This zine is chicano punk realness and I really love it and I seriously feel incomplete without issues one, two and three, because this zine speaks so well to me. Also, it's formatted nicely, printed in full color, has good quality paper and most importantly, comes with a 240 mp3 six-hour soundtrack CD full of cool sound bites, and some great music! I fully recommend this zine specifically to all the people of color looking for some real narrative that touches base on about everything, especially academia and living in the hood! Regardless, great read for everyone! (OG)
salsipuedeszine@gmail.com

TEENAGE NEWS #1 – $5
8.5 x 5.5 – printed – 87 pgs
This premier zine was definitely not written by or for teenagers. There are interviews with Kim Fowley, Todd Rundgren and members of Cheap Trick and the New York Dolls. These artists aren't making good music anymore. The only two pieces that make this believable is an open letter to Lana Del Rey and a brief interview with King Tuff. There are really no layouts in this zine, just plain old text and a few pictures found off the internet that were copied and pasted onto the end of each interview. *Teenage News* is something I would expect to find for free at a record store next to the weeklies. My advice to the editor is to interview more bands and musicians that are current, so teens (and punks) can actually go see them. The interviews could have had more research and personality to them as well, and it would be cool to see more eye candy. Here's hoping the next issue will be better. (VX)
teenagenews.storenvy.com


ZINE CRUSH 3
even more Confessions of like

ZINE CRUSH #3 / $2 or trade
8.5 x 5.5 – copied – 28 pgs
This zine is like a Craigslist Missed Connections for the zine world. It can come off as creepy but as a whole it is very endearing and can I even go as far as to say it's just a little twee? Comics and stories, some cut'n'-pasted and some word processed, of zinesters' crushes on other zinesters and other zines. There are also drawings of zinesters OKCupid profiles and I recognize a few of them; oooh busted! Good zine to pick up for your DIY drama fix. (AP)
PO Box 936 / Portland, OR 97207

ZONKED! #13 / £2.50 UK, world contact for price
7.75 x 11.25 – copied – 56 pgs
Pete should be proud of this issue—it's rather successful in a few ways. Most obvious is the photography, in which big prints are reproduced crisply—really great work. The interviews are good—Sweden's Desperat, Canada's S.H.I.T., and Finland's Käpykaarti—but particularly strong are the two talks with other folks from southern England, The Shorts and *The Art of Punk* compiler Russ Bestley. While I'm not so sure giving lectures on the history of punk design to post-graduate students, as he does at his day job, is a noble calling, Bestley's interview covers a lot of history and touches on endurance running, on which he and Pete are stoked. There are some well-written reviews and a few ads. I say hell yes for this one. (JM)
Pete Craven / 46 Ashford Rd. /
Brighton, BN1 6LJ / UK
pete.zonked@btinternet.com

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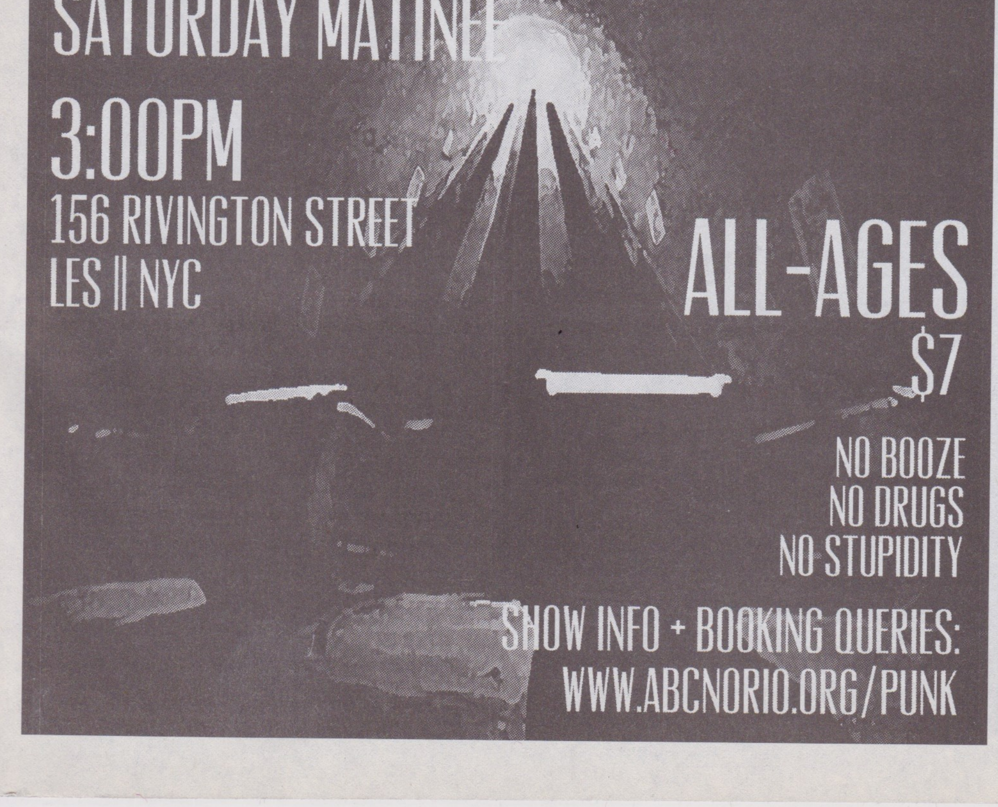

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